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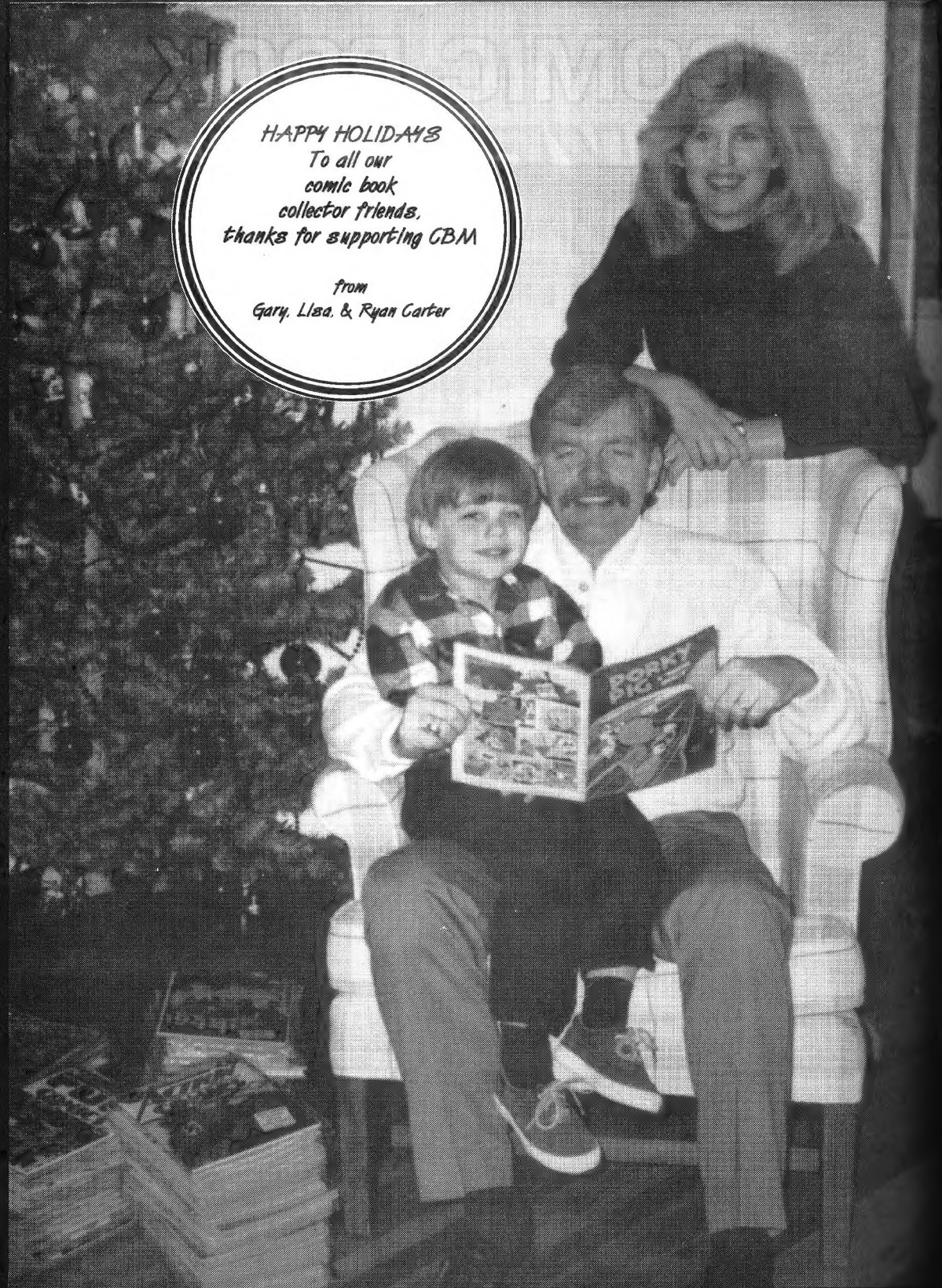
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by **STEVE
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ON THE COVER:

Hit Comics #5, November 1940. Cover by Lou Fine.
Considered by many collectors to be among the rarest
issues of Quality Comics line.
(Courtesy the Tom Horvitz collection.)

IN CBM #9!

MAKING A HIT...

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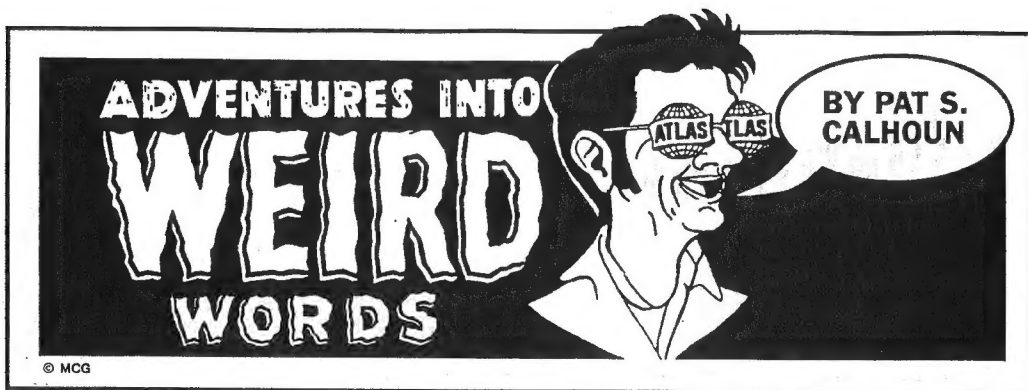
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When I came back to comic collecting in 1986, after a 17 year absence, I quickly procured some "post-code ten-cent DC". This was because they'd been such a hot item in my younger days. But my first reaction (the second time around) was one of dismay. After reading a 1958 *House Of Mystery* and 1959 *World's Finest* I was ready to dismiss the company and even question the judgment of my younger self. Fortunately, my third DC purchase was *Tales Of The Unexpected* #42, October 1959. Though unheralded on the cover, this was the fifth appearance of Space Ranger, with the first two having been in *Showcase* #15 and #16 in 1958. In beautiful-blond mini-skirted "girl-friend" Myra Mason, and mostly in his short pink bulbous alien assistant Cryll, I found the nostalgia I'd been seeking. Oh, it was still childish corn, but "right on" in its unpretentiousness. Cryll (pronounced "Krill"), in fact, was as colorful a character as possible - with his ability to change his being at will to the shape and nature of any animal. Coupled with his vast knowledge of interplanetary zoology, he made the stories a ceaseless parade of Venusian flame bears, Mercurian telepathic monkeys, Plutonian spacelots, Martian bee-birds, and metal-eating cats from Saturn. Thus satisfied that my 'taste' in comics as a kid had not been completely whacko, I then moved on to pre-code fantasy.

But a couple of years later, as my familiarity with the marketplace increased (and my intake of Atlas slowed as my collection grew), I realized that though silver DC was skyrocketing, those early *Unexpected*s were still unbelievably cheap. So, for three or four bucks a shot, I picked up nice copies (from Jim Payette) of #s 41 and 43-50. Then Gary supplied his double of #40 (the first *Unexpected* Space Ranger) giving me a splendid set of the best space operas of the era.

That #40 is dated August 1959, the same month that Adam Strange began in *Mystery In Space* (#53). Though comics history has thus far established Adam Strange as the king of DC sci-fi, I prefer Space Ranger and wouldn't be surprised if his star began to rise. I would be remiss if I didn't expand my argument to include the Jack Schiff/Julius Schwartz debate, these being the two main editors of DC at the time. Well I do like Schiff's (*Unexpected*) "color" but admire some

Schwartz (*Mystery In Space*) stuff as well, particularly the "Atomic Knights" who premiered in mid 1960 in another DC mag he edited, *Strange Adventures*. And as for playing off Alanna, Adam Strange's brunette sweetie, against Myra Mason, I dub them the Betty and Veronica of DC S-F and can only echo Archie Andrews and ask "who could possibly choose?"

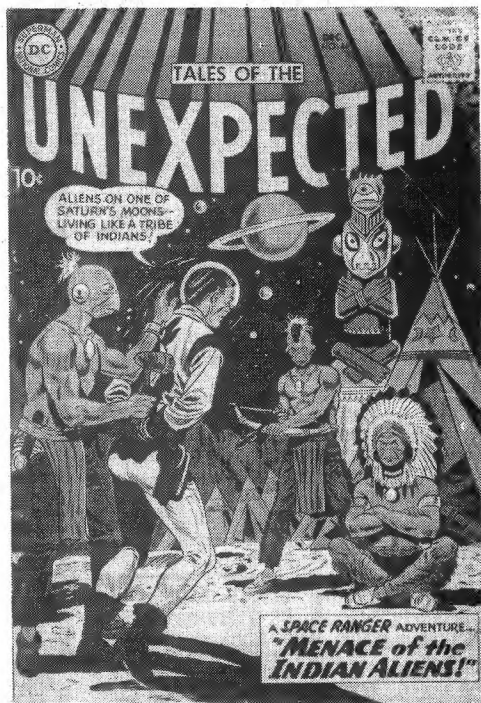
It is Cryll that really tips the scales; this "cosmic chameleon" was almost guaranteed to please the space-crazed youth of "sputnik" days. Most of the Space Ranger stories were drawn by long-time pros Jim Mooney, who had gained experience with aliens in his work on the Tommy Tomorrow strip (in *Action* and *World's Finest*), and Bob Brown. And while neither are among the strongest stylists of all time, it is good solid comic art.

The character continued into the mid-sixties, subject to the law of diminishing returns after that first great year. Even some of the back-up stories in the early issues rose high above the DC "pabulum" norm. Both of the non-continuous-character stories in #49 from May 1960 are especially good. "The Fantastic Lunar Land" features warm and whimsical DC plotting at its best in this tale of a futuristic amusement park. And "Steal Planet Xerbo" offers great Russ Heath art in a nicely concocted "sense of wonder" yarn about a planet pulled from the path of a destructive cosmic cloud. Space Ranger was usually nine pages long, backed by two eight page stories.

The best Space Ranger story may be "Menace of the Indian Aliens" from #44, December 1959. (See cover on facing page.) Space Ranger is captured by aliens who have adopted ancient Native American traditions, and he is forced to run a gantlet consisting of three super-scientific perils, each of which he escapes by a clever use of "Indian" lore.

Regarding Silver Age history I feel that late 1959-mid 1960 is the peak moment for DC, with the most obvious achievements being the Green Lantern revival in *Showcase* which led to the three Justice League appearances in *Brave and Bold* #s 28-30, March, May, and July 1960. But these eleven issues of *Unexpected* are not far behind, except in price. So...

(Write to Pat c/o *The COMIC BOOK MARKETPLACE*)



SPOTLIGHT ON SPACE RANGER HERO OF TOMORROW

Above: **Tales Of The Unexpected #43**
(November 1959)

This is one of the great DC "painted" covers (actually a line drawing on textured paper).

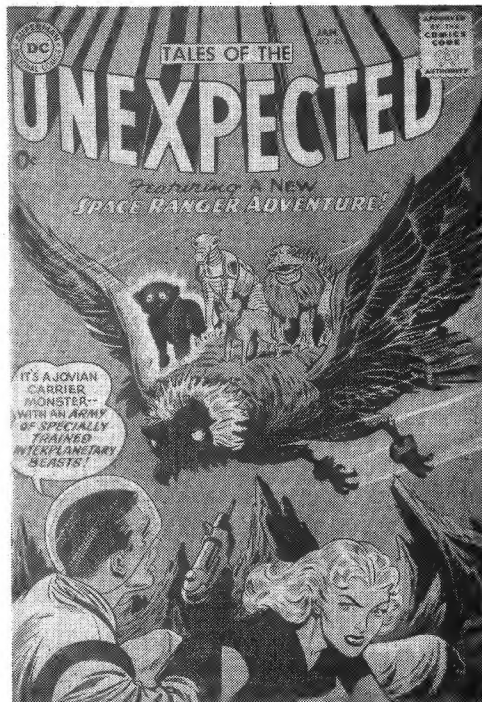
It is also the first *Unexpected* cover to feature Space Ranger.

Above right: **Tales Of The Unexpected #44**
(December 1959)

The cover is a pretty straight forward glimpse into the story. Wow!

Right: **Tales Of The Unexpected #45**
(January 1960)

Since "curious creatures" were a big part of the strip's appeal, this "menagerie of marvels" was a good idea. Check out Space Ranger's "multi-ray gun" - which shot everything from laser beams to strawberry yogurt!



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References: Gary Carter & Bob Overstreet

Some of the Golden Age have browned, slightly, inside. They are noted by an asterisk *. Some have a name stamped on them in neat 1/8" letters. Noted by (ns).

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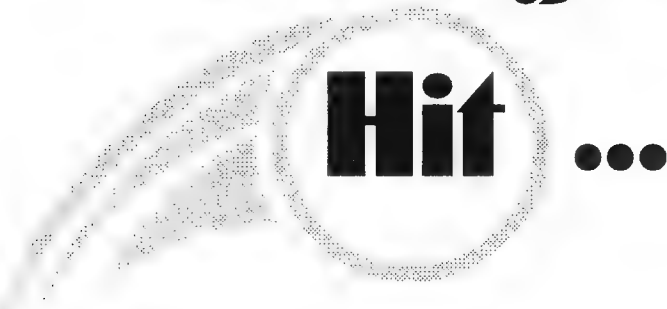
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Making A



Hit ...

Occasionally, given the right combination of talent and opportunity, someone is going to do something exactly the way it was intended to be done. When this happens, bells will ring and lights will flash. Those lucky enough to find it will know they have something very special. Something which stands above the rest. Something which stands on it's own.

It took over six years and many attempts but in 1940 a young artist named Louis Fine created a comic book classic. A comic book cover which was a classic example of the Super Heroic style of comic book art. I am talking about the cover of *Hit Comics* #5, dated November, 1940. (See the cover of this issue.) With it Lou Fine achieved the perfect balance of power and grace. He also set a new standard of excellence in the field of comic book art.

From the beginning Lou Fine's work was admired and imitated by his competitors and students of the art form. His career in comics began in 1938 when he joined the Eisner-Iger art shop. Will Eisner and Jerry Iger had formed a partnership and their "shop" was one of the successful free-lance operations servicing the comic industry. If you worked for Eisner and Iger in the late Thirties and early Forties your art would appear for various publishers including Fiction House, Fox, and Quality publications.

Lou Fine was short in stature with red hair and steel rim glasses. A native of New York City he attended Art schools developing a very sophisticated illustration style. Steady wages during the Depression were Lou's incentive to begin as a comic book artist but no one was surprised when, after only four years, a major advertising agency swept him away. Thanks to Will Eisner Lou Fine was the featured artist, i.e. cover artist, on many Adventure and Superhero comics and his talent is obvious to anyone lucky enough to get a hold of these Golden Age books.

Lou Fine's first published art was in *Jumbo Comics* dated December, 1938. He did the *Jumbo* covers for

issues #9-11. Other work for Fiction House included early covers for *Fight Comics*, *Planet Comics*, and *Jungle Comics*.

Fine's first cover appeared on Victor Fox's *Wonder Comics* #2. This title changed to *Wonderworld* with issue #3, and in addition to the cover work, Fine did the art on the lead feature, The Flame. Many collectors are drawn to this title, possibly because it is a Lou Fine double header. Not to be overlooked are the covers he did for other Fox titles. *Mystery Men Comics*, *Fantastic Comics*, *Science Comics*, and *Weird Comics* all boast some exceptional covers by Fine. Of particular interest during this period are the covers to *Mystery Men* #4, *Wonderworld* #7, *Science* #1, *Mystery Men* #8 and the high point of Lou Fine's work for Fox, *Fantastic Comics* #3.

When Eisner and Iger dissolved their partnership Eisner made sure Lou Fine remained with him. Around this time Eisner was drafted and moved his studio to Stamford Connecticut. The plan was to move as close as possible to Busy Arnold, the co-publisher of the Sunday Spirit sections and the publisher of Quality Comics. For the next year and a half, Lou Fine produced some of the most memorable art stories; twenty-four Black Condor stories; eleven Uncle Sam stories, and ten Ray stories.

Lou Fine also did the first seventeen covers for *Hit Comics*, and together they likely represent the pinnacle of his career in the comic field. Unlike many of the other covers Quality published, the *Hit* covers were undisturbed by sidebars and cameos of secondary features. There was usually some written text on a *Hit* cover, but it never defaced the illustration. It was a credit to Lou Fine that he was provided a format to showcase his talent.

At the heart of this series is the cover to *Hit* #5. The detailed anatomy and dynamic tension between man and beast demands our immediate attention. Add the yellow and pink pastels, off

Continued on page 14

By Steve Kortus

the Lou Fine Way



The original art for the cover of *Hit Comics* #5.

© 1940 Comic Magazine, Inc.

Courtesy the Tom Horvitz collection.

Continued from page 12 set by the glossy black background, and we end up with a true classic. There are no gimmicks here, just the fulfillment of what comics could be when they realized their full potential.

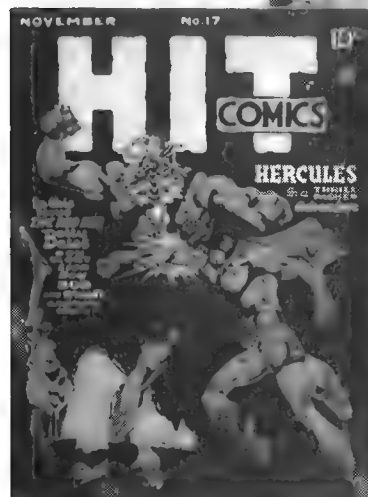
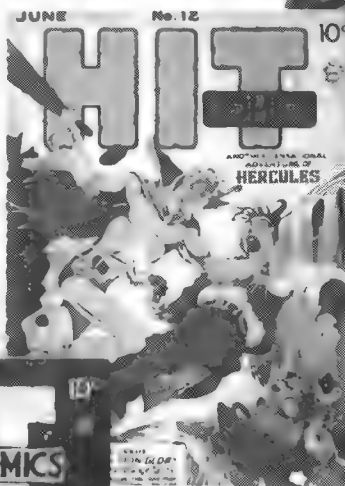
Collecting Lou Fine Comics

Locating comic books with Lou Fine art has been a serious pastime of mine for the past 15 years. I have assembled two separate collections over that period of time; one in the 1970's and my current collection which began in 1985. In both cases the task of locating these books has been difficult and the collections grew slowly. I do not have an answer for why it is so difficult, but I can offer some possibilities.

In *The Photo-Journal Guide To Comic Books*, Ernie Gerber offers a Scarcity Index which speculates on the number of existing copies for each comic listed in his Guide. he has a (1) to (11) ranking spread, with (1) being very common and (11) being nonexistent, but known to have been printed. Here are some of the ranking on Lou Fine books: (*Some of these titles were grouped, based on averaging.) **Rarity ranking 5** Between 200 & 1000 issues thought to exist: *Smash Comics* #14-24, *Crack Comics* #1-22, and *National Comics* #1-22. **Rarity ranking 6** Between 50 & 200 issues thought to exist: *Fight Comics* #1-5, *Hit Comics* #1-17, and *Jungle Comics* #1-3. **Rarity ranking 7** Between 21 & 50 issues thought to exist: *Fantastic* #1-5, *Jumbo* #4-17, and *Wonderworld* #3-12. Of course this type of index

**Lou Fine's
classic
Hit Comics
Covers.**

**Right:
#12 Jun 1941
Below:
#17 Nov 1941**



**More
Lou Fine
Classic's.**

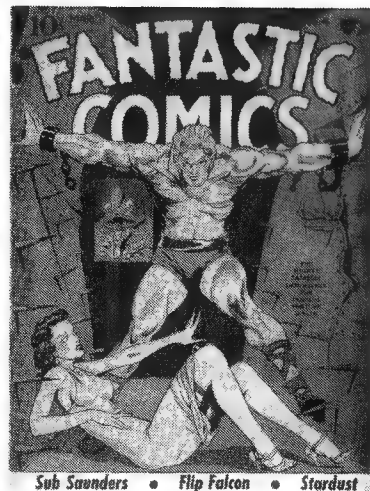
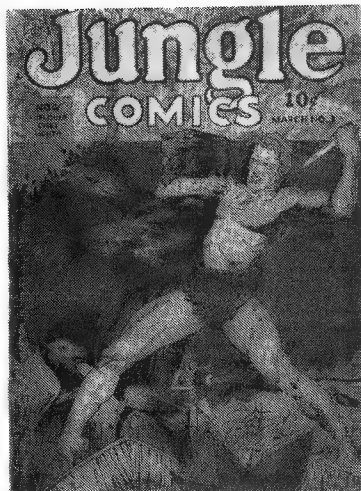
**Above:
#1 Jul 1940
Left:
#6 Dec 1940**

invites a lot of skepticism, but many of the above projections correspond with the degree of difficulty I have had locating these books. An interesting side note is that the first issue of many of these titles is the easiest to locate. *Fight* #1, *Jungle* #1, even *Hit* #1 are frequently advertised. I believe that part of the explanation for this may be the higher prices attached to these #1 issues. This raises the question of whether or not most Lou Fine books are under priced?

According to the 21st edition of *The Comic Book Price Guide* the average price for a copy of *Hit Comics* #6-17, in fine condition, is only \$145.

The collectors who are sitting on these books realize that replacement cost on any one of these books would surely exceed this price, so why sell? Coupled with the scarcity of some of these books, most collectors are going to wait before offering any of these books at Guide. The fact that every book I have in my collection was purchased at over guide supports this logic.

To get another opinion on this subject I contacted Hugh O'Kennon, a long time collector and dealer. Hugh remembers buying Golden Age comics off the stands and that included *Action* #1! He was a comic fan and regular at the local corner drug store. Hugh said that he always had difficulty locating *Wonderworld* and other Fox comics. In order to purchase them he had to go to a different location altogether. There was no question



in his mind that these books had low distribution.

Hugh added that, when collecting began to pick up in the early 1970's, Lou Fine books were highly sought after. Because of their superior art, many of the high grade copies got tucked away into the dealers collections and are never offered for sale.

One final thought on this topic. It might sound contrary but, for those early collectors, it may have been relatively easy to complete certain runs. The reason for this would be the small number of books in a series, (only seven *Mystery Men* covers or ten Ray stories or seventeen *Hit* covers). The net effect being that there may be a decent number of complete sets out there which collectors are (quite naturally) very reluctant to break up.

Whatever the reason, my advice is to go for it! No matter what the cost, the rewards of adding that Lou Fine book to your collection far out weighs any blood, sweat, and tears it took to get it. Good luck and happy hunting!

(Editors note: Steve Kortus is a nationally known collector of Lou Fine comics and art. Write to him c/o The Comic Book Marketplace)

MORE LOU FINE GEMS

Above (From left to right):

Jungle Comics #3 (Jan 1991)

Fantastic Comics #3 (Jan 1991)

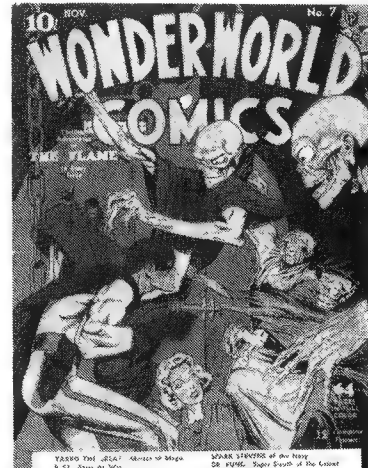
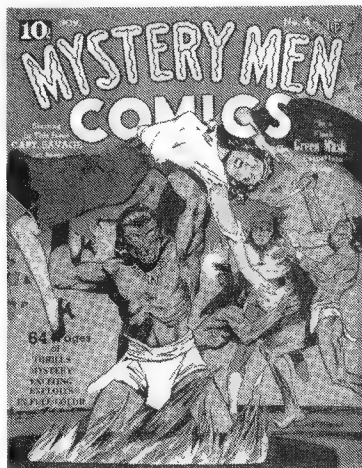
Fantastic Comics #4 (Jan 1991)

Below (From left to right):

Mystery Men #4 (Nov 1939)

Mystery Men #8 (Mar 1940)

Wonderworld #7 (Nov 1939)





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AMAZING ADULT FANTASY
 #8 VG \$25

AMAZING SPIDERMAN
 #12 VG+ \$50
 #14 Looks almost
 Fine but has
 w/s b.c. and
 1/4 split sp
 \$135

#15 G/VG \$40

#15 G/VG \$45

#18 VG+ \$35

Tiny chip

#19 VG+ \$40

#19 F \$65

#23 VG \$40

#24 F/VF \$50

#25 F/VF \$50

#26 VG \$30

#27 VG+ \$30

#28 F/VF \$65

#29 F/VF \$45

#30 F/VF \$45

#31 F \$30

#32 F/VF \$40

#33 VF \$45

#36 F \$25

AVENGERS

#1 VG \$235

B.C. crease

Tiny w/s ins.

f.c.

#2 VG+ \$115

#3 VG \$50

#6 VG/F \$35

#6 F \$40

#7 VG+ \$30

#7 F/VF \$50

(Avengers con't.)
 #7 VG \$25
 #8 F/VF \$50
 #8 VG \$25
 #10 F/VF \$50
 #100 F/VF \$15

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Sm tear thru
 cvr. & few
 pgs. Solid

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#29 VG/F \$210

Sub crease

Color touch up

#77 VG \$65

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#105 F \$12

#106 F \$12

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 #21 NM \$50
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 #23 F \$15

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 #2 VG \$75
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 #9 VG \$20

#10 VF \$40

#10 F/VF \$30

#17 F \$25

#43 VF \$10

DETECTIVE

#203 VG/F \$85

Tiny rep.

#205 VG+ \$100

#210 VG+ \$65

#214 VG \$25

DOCTOR STRANGE

#169 VF \$40

#169 F/VF \$30

FANTASTIC FOUR

#1 NM \$60

1965 Reprint

#2 VG \$350

Sm. rep.

#3 VG \$195

#4 F/VF \$400

Avg. m.c.

#7 VG+ \$125

#8 G/VG \$75

#8 F- \$120

#9 VG \$115

#10 F/VF \$185

#12 VF- \$60

Last pg out.

#14 VG \$50

#16 VG \$50

1" split sp

#16 VG/F \$70

#17 G/VG \$35

#17 VG+ \$55

#20 VF \$120

Sm ding b.c.

#20 F- \$75

#27 F- \$40

(FF con't.)
 #27 VG/F \$25
 #40 F \$20
 #48 VG- \$45
 Pc out f.c.
 w.o.c.
 #49 Looks VF but
 browning ins.
 cvr. F \$35
 VG+ \$25

ANNUAL
 #1 VF- \$125

Tiny stain f.c.

FLASH

#110 G/VG \$60

Taped sp

ANNUAL

#1 VG \$45

GREEN LANTERN (SA)

#3 VG+ \$25

Pc out b.c.

#4 VG+ \$50

#40 VG \$60

HULK

#181 VF+ \$225

#182 VF/NM \$40

KING SZ

#1 VF- \$25

JOURNEY INTO MYST

#83 VG \$250

Restored

#83 NM \$50

1965 Reprint

JUSTICE LEAGUE AMERICA

#2 VG \$65

Sm w/s f.c.

#3 VG- \$50

#14 VG/F \$35

#21 F/F \$60

#22 F- \$45

#25 VF+ \$40

Bethlehem cpy=BC

#31 F- \$10

#34 NM- \$30 BC

#38 NM- \$40 BC

Very sl. shadow

LITTLE LULU
 #18 VG+/F \$45

LOIS LANE
 #2 VG \$50

Tape on sp

#4 G/VG \$30

MARVEL SUPER HEROES

#12 VF \$50

MARVEL TALES

#1 VG+ \$55

METAL MEN

#1 F/VF \$60

Stain on b.c.

#1 VG- \$40

SGT FURY

#13 VG+ \$20

overall, but

3/4" tear f.c.

SHOWCASE

#38 VG+ \$20

Rep.

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Stain b.c.

Tear f.c.

STAR TREK/GOLD KEY

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#9 VF/NM \$80

#10 NM \$40

STRANGE TALES

#110 VG \$80

Sm. color

touch up

#115 VG+ \$50

#115 VG \$40

ANNUAL

#1 F/G \$20

Rep.

STRANGE WORLDS
 #1 F- \$60
 Sub crease.
 Tiny m.c.

SUPERBOY
 #86 F- \$30

#89 VG+ \$30

Stain on b.c.

SUPERMAN

#14 VG/F \$375

Restored w/s

#43 VG- \$40

Loose cvr

#71 F/VF \$100

Staple pull

#89 VG/F \$50

#92 F/VF \$100

Foxing

#95 VG+/F \$55

#111 VG- \$20

ANNUAL

#1 G/VG \$50

#2 F \$65

#2 VF- \$100

#3 F- \$50

TALES OF SUSPENSE

#10 VG+ \$45

#39 VG/F \$600

Looks F+. Re

REST. slightly

TALES TO ASTONISH

#27 VG/F- \$400

Tiny chew on

f.c. O/W so

#36 VG- \$50

WEIRD SCIENCE FAN

#25 F/VF- \$100

TMNT

#1 NM- \$500

Signed Eastm

#2 NM \$200

#2 NM \$250

Signed EML.

sketch of Do

ins. cvr

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#4 NM \$50

#5 NM \$40

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TEEN TITAN
 * # 11-19 NM 12@
 * # 20&22 NM 15@

JUSTICE LEAGUE X-MEN
 #14 VG/F ATOM 20- # 60 NM *35-
 14 VG " 15- 61 NM *35-
 62 NM *35-
 63 NM *35-

X-MEN
 # 47VF/NM * 25-
 48 NM * 25-
 49 NM * 25-
 53 NM * 30-
 54 NM- 25-
 55 VF+ * 20-
 56 NM * 35-
 58 NM * 35-
 59 NM * 35-

ADVENTURE
 #304 vf/nm 30-
PHANTOM G.K.
 #1 Vf/Nm 25-

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 # 1 NM 35-
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THE PRICE OF ADMISS\$ION

by Dr. J. Keith Contarino

"Silver Age Misconceptions"

1) **Green Lantern #40 is the first appearance of the Golden Age Green Lantern in the Silver Age. FALSE!**

I remember when this started in the early 80's. I don't know how this got started, but everyone was searching for this so-called companion book to *Flash* #123. I guess no one looked at the date, because this is at least the seventh appearance of the Golden Age Green Lantern — depending on how one counts *Flash* #129 and *Showcase* #34. This book is the first mention of crisis, so its value is real.

2) **Showcase #55 is the first appearance of The Golden Age Green Lantern in the Silver Age. FALSE!**

I don't know how this got started; but, over the last six months, I've heard it numerous times. *Showcase* #55 is an early appearance—but not the first. (See the list of first appearances at the end of this article.) the reasons this book is so important and so undervalued are: a) beautiful purple cover; b) origins of Dr. Fate and Hourman, c) early Golden Age Green Lantern appearance, d) first appearance of Solomon Grundy in the SA, and e) this is the first Silver Age book devoted totally to Golden Age characters. This book opened the flood gates.

3) **The Hawkman in *Brave & Bold* #34 is the same character as the one in *Flash* #1. FALSE!**

The SA Hawkman is an alien. The Golden Age Hawkman is an earthling that is a reincarnated Egyptian prince. Nuff said. However, *Brave & Bold* #34 is an incredibly undervalued book. Hawkman is DC's third SA remake hero and precedes the Atom by almost six months. Why this book doesn't Guide for more than *Showcase* #34 and closer to *Showcase* #22 is a mystery. It also predates *Flash* #123.

4) **Atom #29 is the first appearance of the Golden Age Atom in the SA. FALSE!**

It's his first solo appearance, but he appeared years earlier and continued to appear in all JSA cross-overs. This mistake has been corrected in the Updates, but people still incorrectly refer to this as his first appearance.

5) **Adventure #260 is the first appearance of Aquaman in SA. FALSE!**

This, too, has been corrected in the Updates. It's the first SA origin, but he continued nonstop from the Golden Age to the Silver Age.

6) **Dr. Solar #1 is the first Gold Key Comic. FALSE!**

This is, at least, debatable. It has the lowest number, but the first Gold Key *Walt Disney Comics & Stories* and, I believe, *Uncle Scrooge* have a cover date one month earlier.

7) **Avengers #5 is the second Captain America appearance in the Silver Age. FALSE!**

At that time, *Avengers* was still bi-monthly between *Avengers* #s 4 and 5. *FF* #25 comes between *Avengers* 4 and 5 and is the second Cap appearance.

8) **Green Lantern #45 is the second Green Lantern/Green Arrow appearance in the SA. FALSE!**

NO! This is still uncorrected in the Updates.

9) **Fantastic Four #48 is the origin of the Silver Surfer. FALSE!**

This has been changed to partial origin in the last Update, but I've read this book over and over, and I can find no origin. His first origin is in *Silver Surfer* #1.

10) **The X-Men were one of Marvels' most popular comics in the 60's. FALSE!**

No so! The *X-Men* was a terrible seller. It took 12 or 13 issues before it went monthly; all the other titles were monthly by issue #6. Marvel put all its best artists on the book and nothing helped. They finally cancelled and went into reprints for 30 issues or so. Back issues only became popular when the new *X-Men* took off in the late '70's and drove the originals up.

11) **That 1956 occurred before 1955. FALSE!**

Why else could it be that so many people think *Showcase* #4 and not *Detective* #225 starts the Silver Age? (I know, I know...but I'm not giving up...)

On the facing page is a check list for use as a future quick reference. Hope it comes in handy.

KEITH'S SILVER AGE CHECKLIST:

- 1) **Brave & Bold #30** (Jul 1960) - Letters page has list of original members JSA from *All Star* #3 and last group from *All Star* #57.
- 2) **Flash #123** (Sept 1961) - First actual reappearance of a Golden Age character, Flash.
- 3) **Showcase #34** (Oct 1961) - First picture of original JSA from cover of *All Star* #3. Detailed origin of Golden Age Atom.
- 4) **Flash #139** (Jun 1962) - Second Golden Age Flash. First appearance of JSA in a panel in S.A. story. JSA members seen while Golden Age Flash is thinking about them—Atom, Hawkman, Green Lantern, Black Canary, and Dr. Midnite.
- 5) **Flash #137** (Jun 1963) - First Vandall Savage. Here they come! First actual reappearance JSA, Atom, Green Lantern, Hawkman, Dr. Midnite, Wonder Woman, no Black Canary, first Johnny Thunder who is not in #129.
- 6) **Justice League #21** (Aug 1963) - Fourth Golden Age Flash. First meeting of JSA and JLA. First Hourman, Black Canary, Dr. Fate. Where'd Wonder Woman go?
- 7) **JLA #22** (Sept 1963) - Continuation of #21.
- 8) **JLA #29** (Aug 1964) - First reappearance of Starman. Rest of JSA also – Atom, Flash, Green Lantern, Dr. Fate, Dr. Midnite, Hawkman, and Black Canary.
- 9) **JLA #30** (Sep 1964) - Continuation of #29.
- 10) **Flash #151** (Mar 1965) - Overlooked in all Guides! Golden Age Flash appearance.
- 11) **Showcase #55** (Apr 1965) - First Silver Age book totally devoted to Golden Age characters. Origins Dr. Fate and Hourman in test. First Solomon Grundy. Fifth appearance Golden Age Green Lantern.
- 12) **Showcase #56** (Jun 1965) - First Psycho Pirate.
- Continuation of #55.
- 13) **JLA #37** (Aug 1965) - First Mr. Terrific. Rest of JSA. Atom, Flash, Green Lantern, Hawkman, and Dr. Fate.
- 14) **JLA #38** (Sep 1965) - Continuation of #37.
- 15) **Brave & Bold #61** (Sep 1965) - First appearance of the Mist. Origin of Starman and Black Canary in test. Reprints covers *Adventure* #61 and *Flash* #92. Best S.A. cover of Golden Age characters with possible exception of *Showcase* #60.
- 16) **Brave & Bold #62** (Oct 1965) - First Wildcat. Continuation of #61.
- 17) **Green Lantern #40** (Oct 1965) - First Crisis. Origin of Guardians, Golden Age Green Lantern.
- 18) **Showcase #60** (Feb 1966) - Origin and first appearance of Spectre in the Silver Age. "The Most Important Comic book Event in 20 Years."
- 19) **Showcase #61** (Apr 1966) - Continuation of #60.
- 20) **Green Lantern #45** (Jun 1966) - Golden Age Green Lantern.
- 21) **JLA #46** (Aug 1966) - First Sandman! Rest of JSA – Flack Canary, Spectre, Dr. Fate, Wildcat, and Dr. Midnite.
- 22) **JLA #47** (Sep 1966) - Continuation of #46.
- 23) **Showcase #64** (Oct 1966) - Spectre.
- 24) **Atom #29** (Mar 1967) - First Cross-over Golden Age Atom into Silver Age Atom's book.
- 25) **Green Lantern #52** (Apr 1967) - Golden Age Green Lantern.
- 26) **Flash #170** (May 1967) - Golden Age Flash, Dr. Midnite, Dr. Fate.

Send your comments to Keith c/o CBM

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The Spider-Man Soaps

by Tony Starks

The married super hero has always been a rarity. While costumed adventurers are so abundant that a computer is needed to keep track of all of them, ones fingers are adequate to count the number of those heroes who have said "I do".

Considering how comic book writers commonly treat spouses, especially females, it is just as well there are so few. Unless super powered themselves, spouses seldom figure prominently in the storyline (except when they need rescuing, which most seem to need quite regularly). Being super powered is no guarantee of equal treatment, however. Married super heroines are usually weaker than their spouses. The male hero spends much of his time either rescuing his wife or trying to convince her to stay behind and out of danger. Most super hero spouses are in fact minor characters, having few outside interests and little personality. Their sole purpose seems to be to provide a residence for the costumed adventurer to leave from and come home to.

Then, there is Mary Jane Watson-Parker. From the day we finally got to meet her in *Amazing Spider-Man* #42, it was obvious that this woman was not some quiet, retiring wallflower. A fiery red headed beauty, a hip swinger, Mary Jane wanted to be in the spotlight and where the action was. While other women Peter Parker - Spider-Man dated became hurt and angry when he cancelled dates at the last minute (to secretly save New York City as Spider-Man), Mary Jane was unfazed. "Can't keep our date tonight?" "It's your loss Dad!" "See you around!" A quick phone call later and Mary Jane would be headed for a party with some other handsome guy.

The following is a check list of sorts for serious spider-Man collector and trivia buffs alike. It outlines the "Spider-Man soap opera".

Amazing Spider-Man #15 (Aug 1964) 1st reference to Mary Jane - Aunt May wants Peter to meet Anna Watson's (next door neighbor) niece.

Amazing Spider-Man #25 (Jun 1965) 1st glimpse of Mary Jane. Face not shown. Betty Brant sees her and states "She looks like a screen star!".

Amazing Spider-Man #42 (Nov 1966) Peter Parker finally meets Mary Jane Watson. "Face it Tiger . . . you just hit the Jackpot!"

Amazing Spider-Man #47 (Apr 1967) Mary Jane & Peter's 1st date, a double date with Harry Osborn & Gwen Stacey to a going away party for Flash Thompson (Flash going into military). Peter attracted to Gwen.

Amazing Spider-Man #53 (Oct 1967) 1st date Peter Parker & Gwen Stacey.

Amazing Spider-Man #59 (Apr 1968) 1st cover appearance Mary Jane Watson.

Amazing Spider-Man #60 (May 1968) Peter realizes that he is in love with Gwen Stacey.

Amazing Spider-Man #62 (Jul 1968) Mary Jane realizes Peter loves Gwen Stacey. Mary Jane absent for next 20 issues - occasional references made to Mary Jane & Harry Osborn dating.

Amazing Spider-Man #97 (Jun 1971) Mary Jane dumps Harry Osborn, who is using drugs. "I'm nobody's girl but my own—and that's the way I like it!" See ya around, curly!" Around issue #116, they start dating again.

Amazing Spider-Man #122 (Jun 1973) Death of Gwen Stacey.

Amazing Spider-Man #144-150 (Jul-Nov 1975) Gwen Stacey clone storyline. In issue #150, Peter realizes Mary Jane is the one he cares for.

Amazing Spider-Man #165 (Feb 1977) Mary Jane admits she doesn't know how to handle a serious relationship.

Amazing Spider-Man #182 (Jul 1978) Peter proposes marriage to Mary Jane (1st time).

Amazing Spider-Man #183 (Aug 1978) Mary Jane turns down Peter's proposal, and they stop seeing each other.

Amazing Spider-Man #193 (Jun 1979) In issue #192, Peter had convinced Mary Jane to go out with him to discuss their relationship. He failed to show due to Spider-Man problems. Mary Jane tells Mr. Parker, "Forget you know my phone number!" Except for a chance meeting on the street in issue #201, we will not see Mary Jane again until issue #243.

Amazing Spider-Man #226 (Mar 1982) After much pursuit on her part, the Black Cat convinces Spider-Man to begin a serious relationship together.

Amazing Spider-Man #243 (Aug 1983) Return of Mary Jane Watson, absent for over four years.

Amazing Spider-Man #257 (Oct 1984) Mary Jane reveals she has known for years that Peter Parker is secretly Spider-Man.

Amazing Spider-Man #259 (Dec 1984) Origin of Mary Jane Watson. It revealed that her father was abusive and her mother left him while Mary Jane was young. Mary Jane's mother died shortly before Mary Jane's older, recently divorced sister, Gayle, had her 2nd child. Gayle expected Mary Jane to stay and help. Mary Jane ran out and has been "running ever since."

Spectacular Spider-Man #100 (Mar 1985)

Spider-Man and the Black Cat break up, ending a relationship that lasted three years.

Amazing Spider-Man #290 (Jul 1987) Peter proposes to Mary Jane (2nd time).

Amazing Spider-Man #292 (Sep 1987) Mary Jane accepts.

Amazing Spider-Man Annual #21 (1987) Wedding issue!

Marriage has slowed Mary Jane down only slightly. Her love and affection for Mr. Parker is obviously genuine. Still, she is not one to sit at home, worrying and waiting for Spidey's return. To begin with, Mary Jane's career keeps her very busy. Soap operas are demanding work and 12 hour days are not unusual. Mary Jane still likes to go to parties. She prefers to have Peter with her, but if some urgent web-slinging comes up, more than likely she will go to the party by herself and even have fun.

Mary Jane has also shown strength of character and a cool head under pressure. When kidnapped by Jonathon Caesar, (*Amazing Spider-Man* #308, 309) a rich and powerful man obsessed by her beauty, Mary Jane not only escaped on her own, she also rescued Spider-Man from certain death at the hands of Mr. Styx, employed by Caesar to kill Spidey. From prison, Jonathon Caesar set out to destroy Mary Jane's career. Using his money and influence, Caesar succeeded in preventing Mary Jane from obtaining employment as a model. She persevered, eventually landing the soap opera role.

Mary Jane even found a way to fight back, sending Caesar sexy pictures of herself and her husband together.

Mary Jane has shown a willingness to make personal sacrifices for their relationship. Courted by wealthy men, Mary Jane obviously married for love, since Peter Parker and money have always been strangers. On at least two occasions, Mary Jane has swallowed her pride and asked a former lover of Spider-Man's, the Black Cat, to help find or rescue her husband.

Gorgeous, sexy, loyal, fun, sensitive, understanding, courageous and cool under fire, Mary Jane is a captivating character all by herself. The comic book world, as well as the real world, needs more females like the irrepressible Mary Jane Watson-Parker.



Panels 4-8,
page 11 from
*The Amazing
Spider-Man* #15
(Aug 1964)
showing the first
reference to
Mary Jane Watson.

© MCG

(Send your comments to
Tony Starks c/o CBM.)



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#31 VF cpy 25.00 // #32 VF- F+ at 40.00

MYSTERY IN SPACE

#43 VF- at 32.00 // #54 Vg cpy 29.00
#60 F- cpy 16.00 // #80 VF- cpy 14.00
#83 VF cpy at 20.00

OUR FIGHTING FORCES

#70 VF- 9.00

SEA DEVILS

#10 VF- cpy 20.00 // #16 VF cpy 19.00
#19 VF cpy 15.00

SENSATION COMICS

#49 VF cpy 65.00 // #50 F cpy 45.00
#56 VF- cpy at 75.00
#65 Vg cpy at 45.00

SHOWCASE

#18 G+ Vg- copy Adam Strange!... 34.00
#19 A Vg+VF- copy, beautiful... 135.00
#24 G+Vg- copy (green lantern)... 75.00
#29 (Sea Devils!) F+... 47.00
#35 Vg+VF- copy 45.00
#36 Vg- cpy 25.00 // #37 F cpy 65.00
#43 F+ cpy 47.00 // #45 VF- at 55.00

STAR SPANGLED COMICS

#14 Vg+ at 174.00 // #26 G+Vg- at 65.00
#119 VF- at 45.00
STAR SPANGLED WAR STORIES #69 VF 25.00

SUGAR AND SPIKE

#16 F- cpy 31.00 // #17 F cpy at 35.00
#19 F+ cpy at 31.00

SUPERBOY

#71 F+ cpy 11.00 // #81 F- cpy... 7.00
#85 F+ cpy 20.00 // #86 F cpy at 55.00
#87 VF- F+ 11.00 // #90 F cpy at 20.00

SUPERMAN

#97 Vg- G+ cpy 19.00 // #115 Vg+ 30.00
#136 VF- cpy 40.00 // #138 F- cpy 35.00
#141 F+ cpy 11.00 // #142 Vg cpy 20.00
#144 Vg+VF- cpy 25.00 // #146 F+ 11.00
#147 F- cpy 45.00 // #154 VF- cpy 23.00

SUPERMAN ANNUAL #2 VF- cpy 38.00

#3 F- cpy at 32.00

SUPERMANS GIRL FRIEND LOIS LANE

#9 Vg (Bat Boone Communist Cv.) 25.00
#12 Vg+VF- 14.00 // #13 F-Vg+ cp 14.00
SWAMP THING #1 VF+ copy 26.00

TEEN TITANS #1 VF- copy 75.00

#1 F+ cpy at 45.00

TALES OF THE UNEXPECTED

#7 F- cpy 45.00 // #62 F+ cpy 7.00

TOMAHAWK

#6 in VF+ copy 65.00

WONDER WOMAN

#25 Vg 47.00 // #124 F+ cpy at 5.00
WORLDS FINEST COMICS #36 VF- F+ 124.00

#101 F cpy 12.00 // #102 Vg- cpy 10.00

#105 Vg- cpy 7.00 // #108 Vg at 8.00

#109 F cpy 20.00 // #111 F- cpy 14.00

#114 F- cpy 11.00 // #116 F- cpy 11.00

#117 VF- cpy 12.00 // #120 Vg cpy 7.00

MARVEL ATLAS COMICS

AMAZING SPIDER-MAN

#12 F cpy (no marvel edgel)... \$95.00
#20 A VF cpy with slight yeling 95.00
#20 VF- cpy very nice, bright cl 99.00

#22 VF+ Nm- copy - sharp, bright... 55.00

#24 A F+VF- cpy at 65.00

#24 A VF+Nm- copy, slgt tanning 125.00

#25 VF- cpy 75.00 // #27 Nm- cpy 59.00

#30 Nm- cpy 75.00 // #32 Nm- cpy 40.00

#33 Nm- cpy 52.00 // #33 VF+Nm- 55.00

#33 VF/Nm- 55.00 // #34 VF+ cpy 40.00

#35 VF cpy 48.00 // #36 VF+Nm- 60.00

#36 Nm- cpy 60.00 // #37 Nm- cpy 60.00

#89 Nm cpy 12.00 // #89 Nm cpy 12.00

THE AVENGERS

#2 F+ cpy with white interior p 85.00
#3 F+VF- copy white interior ps 125.00
#12 Nm- cpy 44.00 // #14 VF+ cpy 27.00

#15 VF cpy 28.00 // #22 Nm- cpy 18.00

#24 VF+ cpy 22.00 // #24 Nm- cpy 22.00

#60 VF+ 10.00 // #62 Nm- cpy at 10.00

BLACK KNIGHT

#3 VF- F+ cpy 65.00 // #4 F cpy 50.00

#5 VF- cpy 95.00 // #5 VF- cpy 75.00

CAPTAIN AMERICA

#100 VF+ cpy 175.00 // #101 Nm at 50.00
#101 VF 42.00 // #101 Nm- cpy at 48.00
#102 Nm cpy at 30.00 // #102 VF+ 25.00

#102 Nm- cpy 30.00 // #103 Nm- cpy 30.00

#104 Nm cpy 33.00 // #104 VF- cpy 25.00

#105 VF- cpy 22.00 // #106 Nm- at 25.00

#106 Nm- at 30.00 // #110 Nm- at 37.00

#111 Nm- cpy 37.00 // #113 Nm- cp 39.00

#113 Nm cpy, Strenko cover, at... 35.00

FANTASTIC FOUR

#5 Vg- cpy 75.00 // #7 Vg cpy at 75.00
#13 Vg- cpy 35.00 // #13 Vg+VF- at 54.00
#14 F- cpy 64.00 // #19 VF- cpy 54.00
#20 F+ cpy 44.00 // #38 VF cpy.. 15.00

Report Card

for

PRICE GUIDES

A
B
C
D
F

by Sean Linkenback

"25% off Guide", "That's a double Guide Book", "One-half Guide", etc...

These phrases are heard every day by collectors. Ever wonder which guide they mean or how they chose which guide they use? How about yourself, which guide do you use and why?

The purpose of this article is to compare the the four leading price guides. For this article, the Price Guides pictured below were used.

Each of the above guides were "graded" in 17 different categories, and then an overall grade was assigned to each. Reasons for specific grades will be given under each individual heading. So read and compare for yourself.

GRADING CRITERIA

1) **Completeness of DC Silver Age listings:** Easy enough. How complete was each guides' listing of DC Silver Age titles between 1955-1968? A quick glance at the chart will tell you who listed what.

2) **Accuracy of DC Silver Age prices:** To be fair each guide was graded only on titles they listed, although to be up with today's hot market no guide should overlook issues like: *Our Army At War* #81, *Lois Lane* #70 or *Tales Of The Unexpected* #40.

Comments: CBG seemed to be furthest behind here, their prices for *Adventure* #271, *House of Secrets* #92 and *Showcase* #55 were about 1/3 of the other guides. CVM and Overstreet seemed to be closest to being accurate on the majority of titles, with a slight nod to Overstreet, especially when one takes into account the completeness of their listings.

3) **Completeness of Marvel Silver Age listings:** (see #1 for info.) Marvel superheroes seemed to be the only title anyone was missing.

4) **Accuracy of Marvel Silver Age prices:** Again this only counted titles each guide listed, although I feel the first appearance of Captain Marvel and The Guardians Of The Galaxy should not be overlooked by any of the guides.

Comments: The biggest price differences were found in *Avengers* #4 and *Tales To Astonish* #44. CBG seemed very low on the hot *Fantastic Four* #66, while both CBG and Overstreet were low on *Silver Surfer* #1.



(Left to right) Wizard: The Guide To Comics #3 (Nov 1991), Comic Values Monthly #65 (Dec 1991), Overstreet's Comic Book Price Update #19 (Nov-Dec 1991), Comic Buyer's Guide Price Guide #8 (Oct 1991)

Wizard's price on *Tales Of Suspense* #58, \$75 strangely enough was lower than the price of issues #55 and #56.

5) Completeness of independent listings: This included Dell, Gold Key, and Charlton, as well as Dark Horse, Pacific and other newer companies.

6) Accuracy of independent prices: (See #2 and #4 above.)

Comments: The biggest price difference in dollars was *Turtles* #1, but the biggest percentage difference was probably *Fish Police* #1. CBG seemed to have the most complete listing of 1980's Black and White comics, but listed the least amount of 1960's titles. CVM's price for *Turtles* #1 seemed a bit high considering how much they've cooled, and their price on *Groo* #1 also seemed to be about double the price usually seen in ads and at shows.

7) Completeness of new book listings: This refers to the "Hot" 80's and 90's comics. (Note: This seemed to be the one area everybody had covered.)

8) Accuracy of new book prices: All titles were listed, (Note: A very wide variety of prices here. CBG and CVM seemed high on *Flash V2/1*, Overstreet looked a little low on *Lobo* #1, CVM and Overstreet were at opposite ends on *Amazing Spiderman* #333, CVM was very high on *Deathlok* #1 Mini; this is a book still available from most distributors. Overstreet and Wizard both were seen to be low on *New Warriors* #1, while CBG and CVM were about double the going rate on both *Web Of Spiderman* #1 and *Justice League International* #1. Overall, the Wizard offered the most accurate prices on the new "Hot" comics.)

9) Artist information: Grade was based on how comprehensive the artist information on each title was. (Note: This is CVM's strongest point, next to each individual issue they usually have information on the artist. Overstreet has a much more comprehensive listing in its annual guide than in the updates.)

10) Market Reports: Grade was based on how wide a selection of reports were presented, and the usefulness of information presented in them. (Note: This is Overstreet's strongest area, led by such notables as Dr. Keith Contarino and Stephen Fishler. Overstreet's Market Reports continue to give good insight into what is Hot and examples of current prices. CVM's Market Reports mention titles but usually fail to give specific

D.C. SILVER AGE PRICE COMPARISON

ISSUE	CBG	CVM	OVERSTREET	WIZARD
1 ADVENTURE #271	\$35	\$125	\$110	\$90
2 BATMAN #213	\$15	\$35	\$30	\$25
3 BRAVE AND THE BOLD #25	\$25	\$55	\$70	\$45
4 BRAVE AND THE BOLD #34	\$200	\$275	\$320	\$210
5 DETECTIVE #235	\$120	\$225	\$210	\$125
6 G. I. COMBAT #87	\$30	not listed	\$35	not listed
7 HOUSE OF SECRETS #92	\$30	\$125	\$95	\$100
8 JUSTICE LEAGUE OF AMERICA #14	\$48	\$100	\$85	\$65
9 MYSTERY IN SPACE #87	\$18	not listed	\$50	not listed
10 OUR ARMY AT WAR #151	not listed	not listed	\$45	not listed
11 RIP HUNTER #1	not listed	not listed	\$185	\$150
12 SEA DEVILS #1	not listed	not listed	\$200	not listed
13 SHOWCASE #15	\$180	\$225	\$330	\$250
14 SHOWCASE #20	\$180	\$250	\$250	\$400
15 SHOWCASE #55	\$10	\$25	\$46	\$30
16 SUPERMAN #199	\$10	\$15	\$22	\$6
17 SUPERMAN'S GIRLFRIEND #70	not listed	not listed	\$33	not listed
18 SUPERMAN'S PAL #133	not listed	not listed	\$3	not listed
17 TALES OF THE UNEXPECTED #43	not listed	not listed	\$116	not listed
18 WORLD'S FINEST #156	\$6	\$45	\$44	not listed

MARVEL SILVER AGE PRICE COMPARISON

ISSUE	CBG	CVM	OVERSTREET	WIZARD
1 AMAZING SPIDERMAN #16	\$140	\$180	\$160	\$210
2 AMAZING SPIDERMAN #50	\$140	\$150	\$150	\$175
3 AVENGERS #4	\$600	\$500	\$460	\$750
4 AVENGERS #11	\$75	\$100	\$100	\$125
5 DAREDEVIL #16	\$30	\$60	\$55	\$65
6 FANTASTIC FOUR #23	\$80	\$100	\$75	\$110
7 FANTASTIC FOUR #48	\$220	\$250	\$225	\$225
8 FANTASTIC FOUR #66	\$8	\$35	\$45	\$40
9 MARVEL SUPERHEROES #14	not listed	not listed	\$58	\$35
10 SILVER SURFER #1	\$180	\$250	\$198	\$250
11 STRANGE TALES #110	\$260	\$340	\$325	\$360
12 STRANGE TALES #116	\$20	\$20	\$40	\$60
13 TALES OF SUSPENSE #58	\$100	\$120	\$135	\$75
14 TALES OF SUSPENSE #90	\$13	\$22	\$20	\$25
15 TALES TO ASTONISH #44	\$100	\$120	\$135	\$75
16 TALES TO ASTONISH #93	\$22	\$40	\$30	\$32
17 X-MEN #12	\$60	\$130	\$110	\$125
18 X-MEN #36	\$30	\$35	\$28	\$42

issues or pricing information, especially where Silver Age is concerned. CBG tells us that key Silver Age is Hot ((I think we know that by now)), it also has a column on what will be hot, but the picks seem to be less than successful.)

11) Outside articles: This refers to any articles about comics or related to comics outside of the Market Reports.

Comments: In CVM what you see is what you get, CBG continues to offer a wide range of articles, Overstreet has finally added some. Wizard is made up almost entirely of articles (though most are geared towards newer comics), with the price guide almost a bonus.

12) Layout: Ease of use. Easy enough. How easy is it to find what you are looking for?

Comments: CBG was the most confusing listing. Every title by publisher, which is really confusing if a title switches publisher a few times, Continued on page 30

or you can't remember who published a particular title. CVM was somewhat better being divided into four categories; DC, Marvel, Color Independents and Black and White Independents. Overstreet and Wizard were easiest, straight A-Z, all publishers inclusive.

13) Attractiveness: How nice was the cover and interior layout? How much eye appeal?

Comments: Wizard was most attractive, nice glossy cover with original artwork and full color insides. Second was Overstreet, which has improved greatly in recent months. CVM and CBG seem to offer uninspired cover and interior layout.

14) Letter Column: How informative and thought inspiring was the letter column in each of the guides?

Comments: As would be expected, CBG offers probably the best letter column going. Overstreets was very informative, though I hope the mis-information concerning *Showcase* #55 will be cleared up next issue. One letter writer in Wizard discussed a very important

topic which I will discuss in my final comments, while CVM offered what I consider to be standard letter fare.

15) Grading Guide: How precise and informative were the grading descriptions in each guide?

Comments: Overstreet is the clear leader here. It's hard to top the one that gave us our first true descriptions of each grade. Although I do hope the photos are a little sharper next time. The CBG offers a nice photo section on most serious defects. CVM and Wizard were both above average.

16) Terminology - Glossary: How complete and easy to use is either?

Comments: Overstreet's terminology section was the easiest to find and use, but the others were not far behind.

17) Convention Calendar: Ease of use in finding a convention in your area.

Comments: Although CBG doesn't offer one in its price guide, its regular listing is the best around. Wizard was second best, as it listed shows by state, where CVM and Overstreet listed them by date.

INDEPENDENTS PRICE COMPARISON

TITLE	CBG	CVM	OVERSTREET	WIZARD
1 ADVENTURES OF THE FLY#1	not listed	\$280.00	\$280.00	not listed
2 ADVENTURES OF THE JAGUAR #1	not listed	\$88.00	\$82.00	not listed
3 ALIENS V2/1	\$24.00	\$22.00	\$10.00	\$5.00
4 CEREBUS #1	\$325.00	\$300.00	\$250.00	\$275.00
5 DARK HORSE PRESENTS #1	\$16.00	\$19.00	\$15.00	\$12.00
6 DR. SOLAR #1	not listed	\$45.00	\$60.00	\$50.00
7 FISH POLICE #1	\$25.00	\$9.00	\$3.50	\$5.00
8 FLAMING CARROT #1 (1984)	\$70.00	\$45.00	\$55.00	\$35.00
9 JETSONS #1	not listed	not listed	\$90.00	not listed
10 MAGNUS, ROBOT FIGHTER #1	not listed	\$85.00	\$94.00	not listed
11 MIGHTY CRUSADERS #1	not listed	\$17.50	\$15.00	not listed
12 SPACE ADVENTURES #33	not listed	not listed	\$140.00	not listed
13 STAR TREK #1	not listed	\$240.00	\$225.00	\$175.00
14 TEENAGE MUTANT NINJA TURTLES #1	\$450.00	\$575.00	\$325.00	\$340.00

"HOT" NEW BOOK PRICE COMPARISON

TITLE	CBG	CVM	OVERSTREET	WIZARD
1 DEATHLOK #1 (Mini)	\$12.00	\$18.00	\$8.00	\$7.50
2 FLASH #1	\$24.00	\$25.00	\$9.00	\$14.00
3 GHOSTRIDER V2/1	\$28.00	\$26.00	\$20.00	\$18.00
4 JUSTICE LEAGUE INTERNATIONAL #1	\$24.00	\$25.00	\$9.00	\$12.00
5 LOBO #1	\$12.00	\$14.00	\$3.00	\$6.00
6 NAMOR #1	\$10.00	\$11.00	\$3.50	\$5.00
7 NEW MUTANTS #87	\$36.00	\$42.00	\$35.00	\$41.00
8 NEW WARRIORS #1	\$18.00	\$25.00	\$10.00	\$10.00
9 PUNISHER #8	\$10.00	\$15.00	\$8.00	\$12.00
10 SANDMAN #1	\$28.00	\$34.00	\$25.00	\$22.00
11 SPIDERMAN #1 (Silver Bagged)	\$25.00	\$35.00	\$22.00	\$25.00
12 WEB OF SPIDERMAN #1	\$28.00	\$32.00	\$13.00	\$14.00
13 WOLVERINE #10	\$15.00	\$19.00	\$22.00	\$12.00
14 X-MEN #268	\$18.00	\$18.00	\$11.00	\$6.00
15 AMAZING SPIDERMAN #333	\$8.00	\$14.00	\$1.00	\$3.75
16 SILVER SURFER #34	\$12.00	\$19.00	\$8.00	\$12.25

Final Comments: Overstreet the market leader for the past 21 years, still looks to be the most accurate and informative guide on the market. The Wizard Guide; surprisingly enough, is a very strong contender and bears watching in the future. One interesting note about the Wizard is that it is the only one of the four guides to have a price listing for old Overstreet Guides.

One topic I feel I should discuss here was brought up in the Wizard's letter column. In it the letter writer states that although he likes the new Wizard Guide, he will have to drop it in the future unless they raise the price of their comics. No one wants to see the value of their comics drop 30-40% because of a new price guide. This is true, I would hate to see my collection's value drop 40% because of a new magazine; but conversely, I won't be deluded into thinking my collection is worth 40% more because of a different price guide says so. The true value of a comic will always be what collectors are willing to pay for it, regardless of what price it is in the price guide. Most dealers would probably love to be able to get the highest guide's prices for their comics, but I doubt that is possible. If you notice that the dealer you usually go to is always raising his prices the day

the new guides come in (always to the highest price of the guides naturally), but refuses to pay even 1/4 to 1/2 of that price to buy back those "Hot" comics - you might want to think about shopping elsewhere.

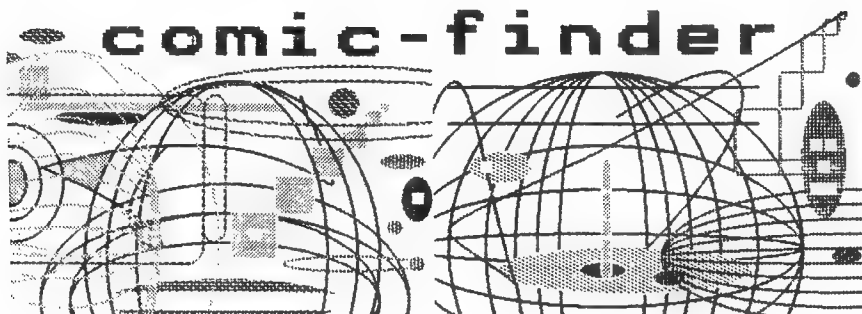
Again, anyone would like to believe their comics are worth the highest prices they see reported, but by using the guides, looking at sales ads in CBM, CBG, and others, and attending shows, they can get a realistic idea of the value of their books.

One final note. I took an informal survey of what I consider the 10 largest Golden/Silver Age dealers in the country and without exception they all use Overstreet. But if the other guys keep on their toes who knows ...

PRICE GUIDES REPORT CARD

	TITLE	CBG	CVM	OVERSTREET	WIZARD
1	COMPLETENESS OF DC SILVER AGE LISTINGS	D+	F	A+	F
2	ACCURACY OF DC SILVER AGE PRICES	D-	B-	B+	C+
3	COMPLETENESS OF MARVEL SILVER AGE LISTINGS	A-	A-	A+	A-
4	ACCURACY OF MARVEL SA PRICES	B-	B+	A-	B-
5	COMPLETENESS OF INDEPENDENT LISTINGS	D+	C+	B+	D
6	ACCURACY OF INDEPENDENT PRICES	D-	B-	B+	B
7	NEW BOOK LISTINGS	A+	A+	A+	A+
8	ACCURACY OF NEW BOOK PRICES	B-	B-	B+	A
9	ARTIST INFORMATION	C	A-	B-	B-
10	MARKET REPORTS	C-	B-	A	C-
11	OUTSIDE ARTICLES	B+	F	B+	A
12	LAYOUT, EASE OF USE	D	B	A	A
13	ATTRACTIVENESS	C	C	B+	A-
14	LETTER COLUMN	A	B+	A-	B+
15	GRADING GUIDE	A	B+	A	B+
16	TERMINOLOGY, GLOSSARY	B+	B	A	B
17	CONVENTION CALENDAR	F	C+	C+	A-
	OVERALL AVERAGE GRADE	C+	B-	A-	B

(Send your comments to
Sean c/o CBM.)



COMIC-FINDER Call (707) 573-9643 FAX (707) 573-0345 Copyright Pat S. Calhoun 1991

Hi, I'm Pat S. Calhoun- maybe you've read my column, "Weird Words," in CBM. In addition to being a self-styled "pundit of panel perusal" my workaday life is in the telecommunications business. Five years ago I started the Telefinder Truck Parts Locating System, a nightly buy/sell list sent to truck dismantlers across the country. Today there are 150 yards on this system, and let me tell you they love it! So if someone comes into their yard looking for an obscure steering box (etc) they tell them to "check back tomorrow," then fax me an ad that runs that night, and like as not one of the other dealers responds and a deal is struck that works out all around. Each dealer pays a monthly fee for the service and receives the list each night on their fax machine.

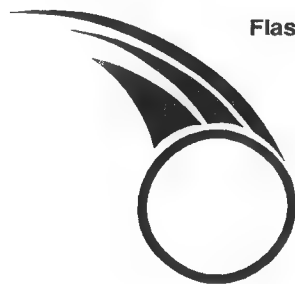
I believe that a similar service will work in the comics world. Thus is born "Comic-Finder"! If someone comes into your store with cash for high-grade pre-hero DC, we run an ad that night and if another dealer has some for sale he contacts you directly. In essence this service "expands" your inventory giving access to any books anyone on the system has. Ads can be faxed in or called in, and there is an answering machine on the voice line to cover when I'm out. Let me stress that this is a legitimate network being started by someone with a proven track record in the automotive industry and good references in comicdom (Gary M. Carter-CBM, Jim Payette, Harley Yee, etc). Please feel free to contact me with any ideas or questions about this. And please if I send anyone faxes they don't want, get back to me (call collect if you prefer) and I'll remove you from the list immediately. So think about it, I'll be talking to you soon.

IF YOU ARE AN INTERESTED COMIC DEALER AND HAVE A FAX MACHINE, LET ME KNOW
AND I'LL SEND YOU MORE INFO. THANKS, PAT S. CALHOUN

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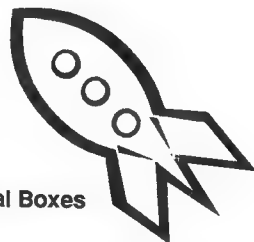
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G/G+ Tos \$495

BLUE BEETLE 1

VG- Some tape \$245

SHADOW 1

(1940 S+S) NM- Windy City Copy
w. th pedigree \$14.50

CAPT MARVEL 1

Cov. spl at sp owise F/G \$995

Wonder Woman 1

VG-Restored \$595

SILVER STREAK 6

G/VG Tanning Tough to find \$455

Four Most 1

F/VF \$225

STRANGE ADVS 1

VG/F Nice pages \$355

TRADES

Yes - for animation
items. Especially Mickey's
CHRISTMAS CAROL

Uncle Sam 1

G/G \$115

DETECTIVE

29 3/4 Bk Cov. owise VG- \$850

30 Tos, SPOC G/G \$375

34 F/VF appear. Cov. cleaned
erasure mks. Bk cov
whitened at sp.
\$795

SCIENCE 1

VG++ \$325

Zip 1

F/VF \$450

WHIZ

2(1) Color Xerox Cov. Nice pages. Fool
Your friends! \$1150

4 Cov. loose, 1" tear at sp.
owise VG/VG+ \$295

WDC&S

4 Reel Macan Copy. Sm ink Noc. Coup
filled out Bk. Cov. Needs pressed
Nice pages ~ VG/F \$255

6 F/VF \$225

MYSTIC 5

5 GA ORIGINS
but sm ink name

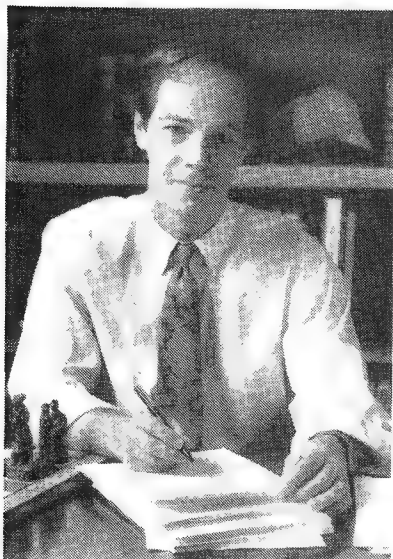
VG/F

\$375

SHPI/INS

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Proposing Comics



by William G. Bernhardt

There comes a time in everyone's life when they feel the urge to leave the ranks of the observers and become a player. I am no exception. For years now, I've been pitching various proposals, trying to become a real life comic book writer. The reasons I pursue this elusive goal are difficult to explain. Comic book writers are notoriously underpaid and overworked, doomed to spend long hours hunched over the typewriter in dimly lit rooms, punching out endless variations on a theme. Let's face it—a guy can write the best comic book ever written in the history of man, and the best thing that will come of it is a shot at writing Robocop 2.

Perhaps what spurs me on most is the thought of sitting at a convention table in front of a long line of adulating twelve year-olds each carrying an encyclopedia-thick stack of comics for me to sign ("But I didn't have anything to do with *Bomba the Jungle Boy* #1! Oh well..."). At any rate, over the past few years, I have sent out a continuous stream of, if you don't mind my saying so, rather brilliant comic book series proposals. Just to give you an idea, I have prepared a list of some of my more inspired submissions:

THE ALL-NEW ARCHIE -

A limited mini-series, with dialogue by Grant Morrison (Suggested for Mature Readers): Archie goes into catatonic shock after a twisted assassin slaughters Betty, Veronica, and the entire gang down at Pop's Malt Shop. After three issues of staring at the wall and mumbling incoherently, Archie pulls himself together and tries to make a fresh start. Archie takes a close look at his life and finds it wanting—a foolish series of escapades characterized by immaturity, indecision and selfishness. Archie flies to Nepal and seeks out a renowned Zen Master who helps him get in touch with his inner self—the spiritual Archie.

The next three issues feature psycho-hallucinogenic exercises, out-of-body experiences and I Ching philosophy. Archie comes to realize that his behavior has always been marked by self-destructive tendencies, and eventually, after several gut-wrenching encounter sessions and two grisly breakdown scenes (during which Archie drives a shard of glass through the palm of his hand), Archie finds his place in the universe. A new man, Archie returns to Riverdale to fight crime.

Archie wants to find the assassin who killed his friends, but is unable to decide how to go about it. One day while crossing the highway, in a flash of Zen-induced insight, Archie spots an armadillo.

"It's an omen," Archie says, dropping his book. "I shall become ... the ARMADILLO-MAN!"

Archie does just that. Unfortunately, in the final issue of the series, he is killed by a passing motorist.

STAR TREK: THE LOST GENERATION -

In the aftermath of a successful campaign against the Romulans, the Enterprise crew find themselves feeling empty, dislocated, and disillusioned with the rigorous and uncompromising values of Starfleet Command. Picard and the rest of the crew timewarp back to Paris in the 1920s "to find themselves." Picard takes up with Gertrude Stein and is soon writing obscure poetry that no one reads, or wants to. Data takes up bullfighting. Giordi becomes involved in an endless series of parties, has a brief affair with Zelda Fitzgerald, becomes an alcoholic, and kills himself by putting rocks in his pockets and throwing himself in a bathtub filled with gin. Counselor Troi is killed in a brawl that breaks out at a sidewalk cafe during a poker game. The brawl is provoked when Troi says, "He's lying, Captain."

THE ADVENTURES OF MERYL STREEP -

In the same vein as former DC classics *The Adventures of Jerry Lewis* and *The Adventures of Bob Hope*, this series would involve the Academy Award winning actress in a series of zany, madcap adventures. The series premise is that, in between motion pictures, Streep operates a private detective agency and solves crimes. Streep would have a clumsy, inept assistant and a cute, wisecracking nephew for sidekicks. Streep would be a full-fledged member of the DC Universe; obviously, the crossover possibilities would be astounding. In the first issue, Streep teams up with Batman to catch the man who killed Streep's housekeeper's mother-in-law.

Batman tracks down the criminal using his detective skills and guile; Streep baffles the criminal by

speaking in incomprehensible accents.

STREAKY, THE SUPER-CAT - This series would feature a revival of DC's crime-fighting feline. In the first issue, we learn that all Streaky's previous adventures actually occurred in a pocket universe and were dreams induced into the real Streaky's consciousness by an evil scientist. Streaky breaks free of this seductive but illusory dream state, dispatches the scientist, and reveals himself to the world as a sentient being with powers beyond the ken of common felines. In this reality-based universe, however, the people do not embrace the super-feline; they fear him. Eventually, Streaky sets himself up as a sort of feline deity, supervising the affairs of inferior humankind. Streaky concocts a sham space-rabies virus as a device to unite the various factions of warring humankind. A dramatic tension ensues: Will Streaky rule wisely, or will his animal instincts get the best of him?

DC was interested, but they wanted a darker, grittier tone. Perhaps Streaky has a problem with alcohol, they suggested, or perhaps he is traumatized by the memory of the day he killed a fellow feline in a fit of distemper. We had meetings, we did lunch. DC kept me dangling on a string—never saying yes, never saying no.

As a result, I became temperamental, arrogant, self-pitying. I couldn't sleep nights. All I could think about was Streaky, and whether DC would give me the green light. On one occasion, near the end of the ordeal, I woke up in the middle of the night, drenched in a cold sweat.

I nudged my wife. "Honey, are you awake?"

Her voice seemed muffled. "Of course I'm awake, dear. That's why I'm lying in bed with my face in the pillow."

"What if Streaky is really the last member of an ancient alien race of intelligent felines, and his secret agenda is to impregnate Earth felines so that his race won't die out."

"That would be lovely, dear."

I figured she wasn't grasping the point. "That would fulfill the sex requirement and the 'bitter-about-something' requirement. Since Streaky doesn't speak, we could give him a human sidekick to do the swearing. The gritty, realistic violence would come when humanity discovers Streaky's secret and takes arms to prevent the domination of Earth by super-kitties."

"It sounds as if you've got it all worked out dear. Nighty night."

I reached for the phone. "I'm going to call DC."

My wife's face turned slightly out of the pillow. "What, now?"

"Sure," I said. "I doubt if Jenette Kahn is doing anything at three in the morning."

To my amazement, DC eventually gave my Streaky proposal the "thumbs down." They claimed that they had already committed to a "similar proposal."

I ask them what the proposal was.

They clearly did not want to tell.

I pressed them.

Eventually, a low-level editor confessed that Keith Giffen wanted to do a revival of Beppo the Super-Monkey. It seems that what Giffen wants, Giffen gets, and besides, with Giffen doing the art, there was the possibility of numerous nine-panel, chimp-eyeball close-ups, something DC really couldn't afford to pass up.

The editor I talked to said that Giffen was quite set on the idea, and they really didn't feel they could commit to two super-pet series at the present time. I was

devastated.

But not destroyed. I crawled back to my writer's garret, and this time came up with a sure thing. I developed a proposal that no one, not even DC, could refuse, a proposal that I like to call:

BATMAN vs. DICK TRACY - Imagine the advertising slogans: "Startling! Original! Breathtakingly different! The Merchandising Crossover of the Century!" This story could only be done right as a graphic novel. The Dick and the Dark Knight team up to capture the criminal alliance of the decade—The Joker and Pruneface III! At first, of course, Dick and Bats dislike one another and don't get along, because their methods are so different. For instance, Batman likes to extract confessions by dangling criminals off the side of a building, while Tracy prefers bright lights and a rubber hose. By the end of the novel, however, the two crimefighters come to accept and respect one another despite their differences.

I still haven't heard back from DC on this one, but I'm not worried. Visions of adolescent autograph hounds are already dancing in my head. DC is probably just checking into the licensing rights or something, right?

I'll let you know.

Write to William Bernhardt c/o CBM



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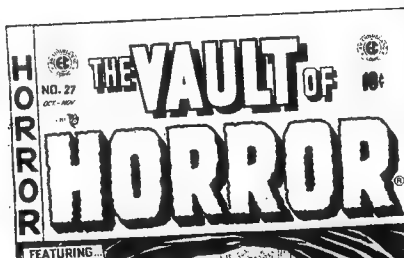
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#107 F-VF	\$52.00
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#111 F (2ND DR. STRANGE)	\$48.00
ANNUAL #2 VG-F (1ST SPIDEY X-OVER)	\$73.00

SUBMARTINER

#1 VF-NM	\$88.00
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TALES OF SUSPENSE

#5 VG+	\$36.00
#13 VG	\$22.00
#16 VG-F (IRON MAN PROTOTYPE)	\$30.00
#19 VG-F	\$25.00
#39 VG-F (1ST IRON MAN)	\$42.00
#41 G-	\$175.00
#41 F-VF	\$72.00
#43 F-VF	\$72.00
#44 G-VG	\$27.00
#44 VF	\$90.00
#45 VG-	\$32.00
#45 F-VF	\$72.00
#46 F	\$32.00
#46 VF	\$48.00
#47 Ft	\$36.00
#49 VG (1ST X-MEN X-OVER)	\$18.00
#49 Ft	\$28.00
#50 VG-F	\$16.00
#50 VF	\$30.00
#52 G-	\$9.00
#52 Ft	\$33.00
#56 F	\$14.00
#57 VG+(1ST HAWKEYE)	\$24.00
#58 VG	\$34.00
#59 VG	\$32.00
#60 VF-NM	\$36.00
#61 NM	\$32.00

TALES TO ASTONISH

#1 Ft	\$200.00
#6 VF	\$80.00
#8 VG-F	\$38.00
#9 Ft	\$55.00
#10 VG-F	\$38.00
#11 VG-	\$18.00
#13 F	\$28.00
#14 VG	\$18.00
#35 G (1ST ANTMAN IN COSTUME)	\$90.00
#35 F-VF	\$60.00
#39 G-VG	\$29.00
#45 F-VF	\$32.00
#48 Ft	\$28.00
#50 Ft	\$14.00

X-MEN

#4 G+	\$34.00
#5 G+	\$25.00
#6 F	\$42.00
#7 VG	\$32.00
#8 F	\$42.00
#9 G-VG	\$24.00
#10 VG-F	\$40.00
#11 G	\$10.00
#12 F (ORIGIN PROF. X)	\$36.00
#13 F	\$30.00
#14 VG	\$20.00
#15 VG	\$20.00
#15 F-VF	\$40.00
#16 Ft	\$25.00
#17 F-VF	\$28.00
#18 G+	\$9.00
#19 Ft	\$25.00
#20 VG	\$14.00
#21 VF+	\$30.00
#22 F	\$15.00
#23 VG	\$12.00
#24 VG	\$12.00
#25 Ft	\$20.00
#25 VF-NM	\$36.00
#26 F	\$15.00
#27 Ft	\$20.00
#28 VF+	\$36.00
#29 VG	\$12.00
#30 VF	\$29.00

DC

BRAVE AND THE BOLD

#24 Ft	\$56.00
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FLASH

#110 VG (1ST KID FLASH)	\$110.00
#123 VG (RE-INTRO GOLDEN AGE FLASH; 1ST MENTION OF EARTH II)	\$100.00

SHOWCASE

#23 VG (2ND GREEN LANTERN)	\$110.00
#30 Ft (ORIGIN AQUAMAN)	\$100.00

WORLDS FINEST

#94 VG (ORIGIN SUPERMAN-BATMAN TEAM RETOLD)	\$45.00
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The PRICE OF THEIR TOYS

by Michael Naiman

A Silver Age Symphony:
In Major (50) & Minor (100) Keys

In this hobby there seems to be an urge to categorize, pigeon-hole and make lists. At different times in the collecting process one's interests will vary according to pocketbook and special desires of the day. In order to facilitate this mania, I have undertaken the task to categorize those issues in the Silver Age that might be considered "key" issues. What is a "key" issue? One attempt to define this would be that the issue would have considerable importance in the title's run. It could be an origin, introduction to a new category, the Major Keys (50 titles) and Minor Keys (100 titles). The top fifty were quite easy to segregate. The second tier of minor keys actually showed an incredible increase in value over the past five years. Because of

50 MAJOR SILVER AGE KEYS

Action #252	Justice League Of America #1
Adventure #247	Lois Lane #1
Amazing Fantasy #15	Mystery In Space #53
Amazing Spiderman #1	Showcase #1
Atom #1	Showcase #4
Avengers #1	Showcase #6
Avengers #4	Showcase #7
Batman #100	Showcase #8
Brave & Bold #1	Showcase #11
Brave & Bold #28	Showcase #12
Brave & Bold #29	Showcase #13
Brave & Bold #30	Showcase #14
Brave & Bold #34	Showcase #17
Brave & Bold #35	Showcase #18
Brave & Bold #36	Showcase #22
Challengers #1	Showcase #23
Daredevil #1	Showcase #24
Detective #225	Showcase #34
Fantastic Four #1	Superman #100
Fantastic Four #4	Tales Of The Unexpected #40
Flash #105	Tales Of Suspense #39
Green Lantern #1	Tales To Astonish #27
Incredible Hulk #1	Tales To Astonish #35
Journey Into Mystery #83	X-Men #1
Jimmy Olsen #1	X-Men #94

100 MINOR SILVER AGE KEYS

Action #242	Lois Lane #70
Adventure #260	Metal Men #1-3
Adventures Of The Fly #1	Our Army At War #81
Amazing Spiderman #2-10,14	Rip Hunter #1
Atom #2-7	Sea Devils #1
Captain America #100	Showcase #15
Challengers #2-8	Showcase #35
Conan #1,2,3	Showcase #55
Daredevil #2-8	Showcase #60
Fantastic Four #2,3,5-10,48	Strange Tales #101
Flash #106-114,117,122,123	Strange Tales #110
Green Lantern #40	Submariner #1
House Of Secrets #92	Superboy #68
Ironman #100	Tales Of Suspense #59
Ironman & Submariner #1	Unexpected #43
Justice League Of America #2-9	X-Men #2-10

previously overlooked gems, their value increased exponentially upon discovery by collectors.

For the purposes of this survey, certain Pre-*Showcase* #4 items are included such as *Jimmy Olsen* #1 (9/10-54), *Superman* #100 (9/10-55), *Detective* #225 (11/55), *Batman* #100 (6/56) and a comparatively "recent" entry, *Conan* #3 (2/71).

The sources for valuation were the *Overstreet Comic Book Price* Update #18 and #19. Condition was gauged at NM for all issues (even though we all know that comics in this grade are extremely rare).

The phenomenal increase in values appears to be holding steady at approximately 25%-30% increase per year. In the P.S. Era (Post Sotheby) I believe that you can count on this continuing trend. The product is scarce, and the demand is rabid, perfect factors for the assurance of increased values.

These lists are suggested lists ONLY. They are presented in alphabetical order with no intention of listing them in their order of importance. Nothing is chiseled in stone. If one were able to compile all of these issues somehow, sit on them for the next 5-10 years and then sell, a handsome profit would no doubt be realized.

Using this list as a guide might help you expose yet undiscovered Silver Age gems. Your input on what you find would be appreciated.

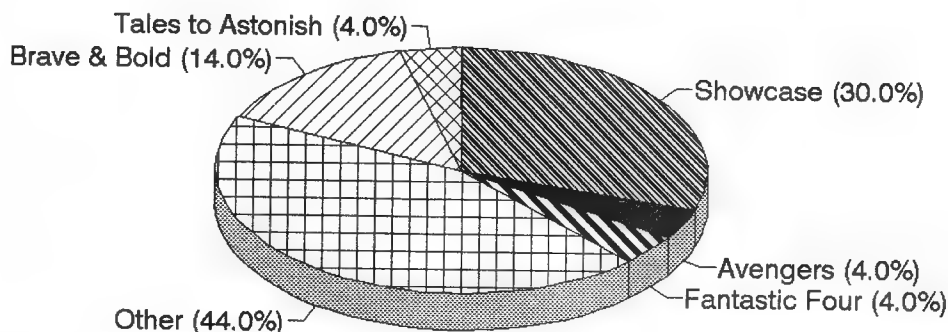


MAJOR 50 TOP TEN PERFORMERS 1987-91 % INCREASE IN VALUE

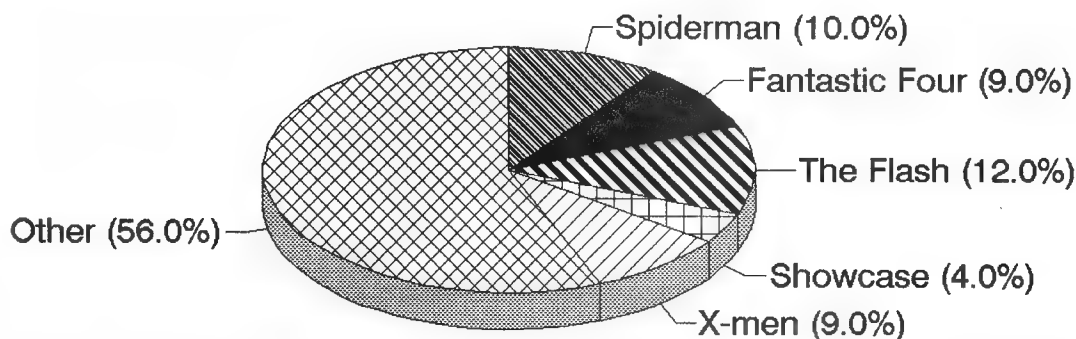
Showcase #34	1100%
Atom #1	592%
Brave & Bold #34	392%
Tales Of The Unexpected #40	288%
Amaz. Spider-Man #1	260%
Showcase #4	238%
Tales To Astonish #35	215%
Showcase #8	214%
Tales Of Suspense #39	210%
Batman #100	204%

MINOR 100 TOP TEN PERFORMERS 1987-91 % INCREASE IN VALUE

Tales Of Suspense #59	2650%
Lois Lane #70	2100%
Captain America #100	1733%
Showcase #60	1220%
Tales Of The Unexpected #43	1189%
Iron Man & Sumnariner #1	1067%
Submariner #1	850%
Showcase #55	820%
Showcase #35	561%
Metal #1-3	524%



Pie Chart showing the distribution by title of the MAJOR 50 SILVER AGE KEYS. As an example, *Brave & Bold* issues comprise 14% of the Top 50 Silver Age keys, while *Tales To Astonish* comprises 4%.



Pie Chart showing the distribution by title of the MINOR 100 SILVER AGE KEYS. As an example, *Showcase* issues comprise 4% of the Top 50 Silver Age keys while *Fantastic Four* comprises 9%.

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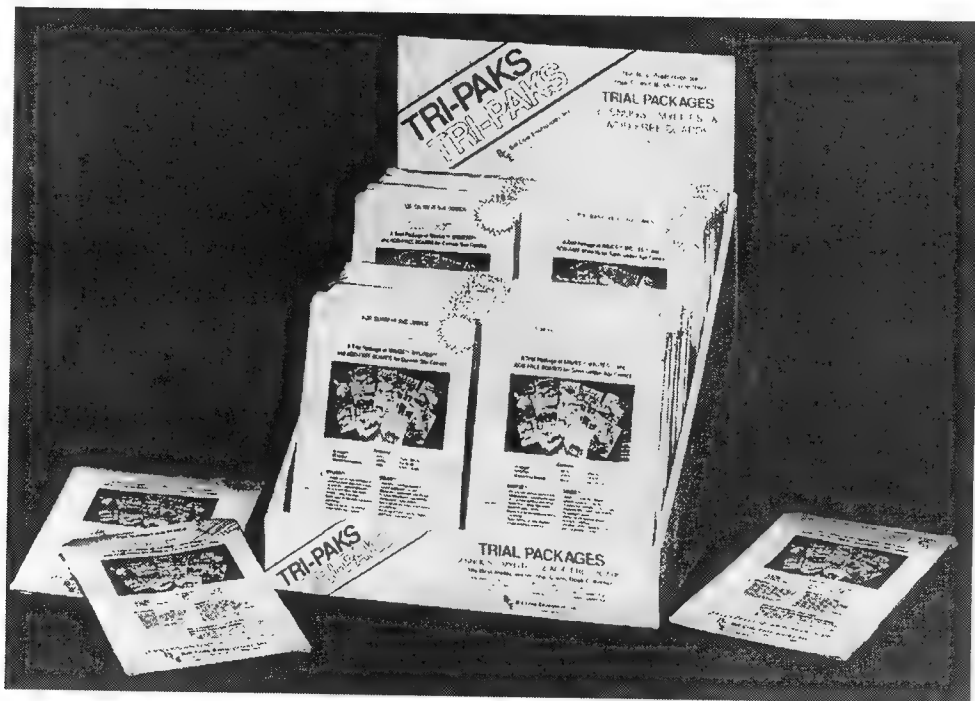
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GOLDEN & SILVER AGE COMICS

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Publ No.	Date	P	R	CGSA	Grd	Ask Price	Publ No.	Date	P	R	CGSA	Grd	Ask Price	Publ No.	Date	P	R	CGSA	Grd	Ask Price
DC	ACTION COMICS						ACG	ADVENTURES INTO THE UNKNOWN						MVL	AMAZING SPIDER-MAN					
64	1943			VFN	60	\$300.00	5	1949			VFN	65	\$135.00	1	1963			VG	20	\$1,300.00
95	1946			VFN/NM	70	\$225.00	7	1949			VFN	55	\$90.00	3	1963			G	10	\$150.00
116	1948			G	10	\$35.00	9	1950			VFN	55	\$90.00	5	1963			VFN	65	\$435.00
119	1948			G	10	\$35.00	10	1950			VFN/NM	70	\$115.00	9	1964			FN/VFN	50	\$250.00
175	1952			FN	40	\$75.00	13	1950			VFN/NM	70	\$100.00	10	1964			VFN	65	\$300.00
182	1953			VG/FN	30	\$75.00	14	1951			VFN	60	\$75.00	12	1964			VG/FN	30	\$75.00
201	1955			FN	35	\$85.00	18	1951			NM	75	\$90.00	12	1964			VFN/NM	70	\$220.00
202	1955			FN	40	\$90.00	20	1951			VFN	65	\$75.00	13	1964			FN	35	\$100.00
203	1955			FN	40	\$90.00	21	1951			VFN/NM	70	\$85.00	13	1964			VFN	65	\$215.00
204	1955			VG/FN	30	\$70.00	21	1951			NM	75	\$100.00	13	1964			VFN	65	\$250.00
205	1955			FN	35	\$85.00	21	1951	WM		NM/M	90	\$250.00	15	1964			VFN/NM	70	\$215.00
206	1955			VG/FN	30	\$70.00	22	1951			VFN/NM	70	\$85.00	16	1964			FN/VFN	50	\$125.00
207	1955			FN	45	\$100.00	22	1951	WM		NM	85	\$200.00	16	1964			NM	80	\$200.00
208	1955			FN	35	\$85.00	23	1951	WM		NM/M	90	\$250.00	17	1964			FN	35	\$115.00
209	1955			FN	35	\$85.00	24	1951			VFN	60	\$55.00	17	1964			VFN	60	\$235.00
210	1955			FN	40	\$90.00	26	1951			VFN	65	\$70.00	17	1964			NM	85	\$375.00
224	1957			FN/VFN	50	\$90.00	26	1952	WM		NM/M	90	\$250.00	18	1964			VFN	60	\$135.00
241	1958			VFN	60	\$90.00	27	1952			VFN	65	\$125.00	18	1964			VFN/NM	70	\$170.00
252	1959			VFN/NM	70	\$600.00	30	1952	WM		M	92	\$300.00	19	1964			VFN	60	\$135.00
253	1959			NM	75	\$150.00	DC	ALL FLASH						20	1965			VFN/NM	70	\$150.00
254	1959			VFN/NM	70	\$165.00	2	1941			VFN	60	\$600.00	21	1965			VFN/NM	70	\$125.00
DC	ADVENTURE COMICS						14	1944			FN	40	\$160.00	22	1965			NM	75	\$140.00
100	1945			NM	75	\$425.00	DC	ALL STAR COMICS						22	1965			NM	80	\$160.00
103	1946			VG	20	\$375.00	37	1947			G	10	\$100.00	23	1965			VFN/NM	70	\$165.00
203	1954			FN	45	\$115.00	51	1951			G	10	\$85.00	24	1965			NM	75	\$140.00
207	1954			VG/FN	30	\$85.00	DC	ALL-AMERICAN COMICS						24	1965			NM	80	\$150.00
210	1955			VG/FN	30	\$600.00	62	1944			VFN/NM	70	\$230.00	25	1965			VFN	65	\$100.00
212	1955			VG/FN	30	\$75.00	73	1946			VFN	65	\$225.00	26	1965			FN/VFN	50	\$90.00
214	1955			FN	40	\$225.00	75	1946			VFN	65	\$275.00	26	1965			VFN/NM	70	\$145.00
253	1958			VFN/NM	70	\$165.00	92	1947			VFN	65	\$225.00	26	1965			NM	80	\$175.00
256	1958			VG	25	\$100.00	MVL	AMAZING FANTASY						27	1965			NM	80	\$200.00
260	1959			VG/FN	30	\$55.00	8	1962			FN	35	\$65.00	28	1965			VFN	60	\$100.00
260	1959			FN	35	\$90.00	11	1962			FN	35	\$60.00	29	1965			VFN/NM	70	\$110.00
275	1960			VFN	60	\$125.00	MVL	AMAZING SPIDER-MAN						30	1965			VFN	55	\$65.00

CGSA Standard

Conventional Standard

M	NM	VG/NM	VFN	FN/VFN	FN	VG/FN	VG	G/VG	G	R	Pr
100,99,98,97,96,95,94,93,92,91	90	85,80,75	70	65,60,55	50	45,40,35	30	25,20	15	10	5
M	NM	VFN/NM	VFN	FN/VFN	FN	VG/FN	VG	G/VG	G	R	Pr

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Publ	No.	Date	P	R	CGSA	Grd	Ask	Price	Publ	No.	Date	P	R	CGSA	Grd	Ask	Price	Publ	No.	Date	P	R	CGSA	Grd	Ask	Price		
DC	AQUAMAN								DC	BRAVE AND THE BOLD								DC	DETECTIVE COMICS									
	1	1962			VG	20		\$75.00		29	1960			Fr	6		\$35.00		218	1955			FN	35		\$100.00		
	2	1962			VG	20		\$35.00		29	1960			FN	35		\$275.00		219	1955			FN	40		\$120.00		
DC	ATOM									30	1960			FN	40		\$300.00		220	1955			FN	35		\$100.00		
	2	1962			G	10		\$28.00		32	1960			FN	45		\$75.00		221	1955			VG/FN	30		\$95.00		
	29	1967			VFN	60		\$50.00		33	1961			FN	40		\$35.00		222	1955			VG/FN	30		\$95.00		
MVL	AVENGERS									33	1961			FN	40		\$35.00		223	1955			FN	35		\$100.00		
	1	1963			Fr	6		\$100.00		34	1961			FN/VFN	50		\$450.00		224	1955			VG	25		\$75.00		
	2	1963			G	10		\$35.00		35	1961			VG	25		\$35.00		225	1955			VG/FN	30		\$100.00		
	3	1963			VFN/NM	70		\$240.00		35	1961			FN	45		\$100.00		226	1955			FN/VFN	50		\$35.00		
	4	1964			G	10		\$40.00		36	1961			VFN	60		\$150.00		227	1956			FN/VFN	50		\$215.00		
	4	1964			VFN/NM	70		\$450.00		39	1962			VFN	65		\$100.00		228	1956			FN/VFN	50		\$215.00		
	4	1964			NM	75		\$550.00		44	1962			VG/FN	30		\$25.00		235	1956			FN/VFN	50		\$215.00		
	5	1964			VFN/NM	70		\$125.00		48	1963			VFN	60		\$35.00		265	1959			VG/FN	30		\$75.00		
	5	1964			NM	75		\$135.00		50	1963			FN	35		\$55.00	NEDR	EXCITING COMICS									
	6	1964			VFN	65		\$100.00		53	1964			VFN	65		\$35.00		43	1946			VFN/VFN	65		\$90.00		
	6	1964			VFN/NM	70		\$135.00		FWCT CAPTAIN MARVEL ADVENTURES								FOX	FAMOUS CRIMES									
	7	1964			VFN	65		\$100.00			3	1941			VG	20		\$200.00		51	1952			NM	75		\$50.00	
	7	1964			VFN/NM	70		\$135.00			44	1945			FN/VFN	50		\$60.00	MVL	FANTASTIC FOUR								
	8	1964			VFN	65		\$100.00			45	1945			FN	40		\$50.00		2	1962			G	10		\$100.00	
	9	1964			FN/VFN	50		\$70.00			46	1945			VFN	65		\$85.00		8	1962			VFN	60		\$275.00	
	10	1964			VG	25		\$25.00			47	1945			FN	40		\$40.00		9	1962			FN	35		\$150.00	
	10	1964			FN	45		\$55.00			48	1945			VFN	60		\$65.00		12	1962			G	10		\$25.00	
	10	1964			VFN/NM	70		\$135.00			49	1945			FN/VFN	50		\$50.00		14	1963			VG/FN	30		\$55.00	
DC	BATMAN										50	1945			FN/VFN	50		\$50.00		15	1963			FN	35		\$75.00	
	6	1941			VFN	65		\$1,200.00	DC	CHALLENGERS OF THE UNKNOWN									16	1963			VG/FN	30		\$55.00		
	27	1945			NM	85		\$800.00			1	1958			FN	45		\$550.00		17	1963			VG/FN	30		\$55.00	
	33	1946			NM	75		\$550.00			2	1958			VFN	65		\$450.00		18	1963			FN/VFN	50		\$85.00	
	46	1948			FN/VFN	50		\$235.00			3	1958			VFN	55		\$220.00		19	1963			NM	75		\$150.00	
	51	1949			NM/M	90		\$575.00			4	1958			VFN	60		\$250.00		20	1963			FN	45		\$75.00	
	57	1950			VFN	65		\$325.00			5	1958			VFN/NM	70		\$300.00	NEDR	FIGHTING YANK								
	69	1952			NM	75		\$325.00			6	1958			NM	75		\$325.00		20	1947			NM	80		\$80.00	
	104	1956			VG	20		\$40.00			7	1958			VFN	65		\$275.00	DC	FLASH								
	106	1957			G	10		\$25.00			8	1958			VFN/NM	70		\$300.00		108	1959			G	10		\$35.00	
	108	1957			G/VG	15		\$30.00	HILL	CLUE COMICS									111	1960			FN	45		\$75.00		
	112	1957			VG	20		\$30.00			2	1943			MH	NM/M	90		\$680.00		115	1960			VG/FN	30		\$30.00
	117	1958			VG	25		\$35.00			3	1943			MH	M	94		\$540.00		116	1960			VG/FN	30		\$30.00
	120	1958			VG/FN	30		\$40.00			4	1943			MH	NM/M	90		\$440.00		117	1960			G	15		\$25.00
	122	1959			VFN	55		\$85.00			5	1943			MH	NM/M	90		\$360.00		118	1961			FN	35		\$45.00
	123	1959			VFN	65		\$110.00			6	1943			MH	NM/M	90		\$280.00		120	1961			FN/VFN	50		\$75.00
	124	1959			FN	45		\$50.00	MVL	CONAN									121	1961			FN	40		\$45.00		
	125	1959			VFN/NM	70		\$125.00			1	1970			NM	75		\$150.00		121	1961			VFN	65		\$100.00	
DC	BATMAN ANNUAL								LEV	DAREDEVIL COMICS									122	1961			VFN	65		\$100.00		
	1	1961			VFN	65		\$225.00			24	1944			VG	25		\$30.00		123	1961			VG/FN	30		\$120.00	
	2	1961			FN	40		\$75.00			28	1944			G/VG	15		\$21.00		124	1961			FN	45		\$50.00	
	3	1962			VG	25		\$40.00			31	1944			FN	40		\$100.00		128	1962			FN	45		\$45.00	
	5	1963			VG	25		\$30.00			32	1945			FN	40		\$32.00		129	1962			VG	20		\$21.00	
	6	1964			VG	25		\$25.00			33	1945			FN	40		\$32.00		129	1962			VG	20		\$35.00	
STAR	BLUE BOLT WEIRD TALES								DC	DETECTIVE COMICS									129	1962			FN	40		\$95.00		
	116	1952				25		\$35.00			28	1939			R	FN	35		\$3,500.00		130	1962			VG	25		\$25.00
DC	BRAVE AND THE BOLD										56	1941			NM	80		\$750.00		137	1963			FN	45		\$75.00	
	7	1956			VG	25		\$40.00			59	1942			NM	85		\$900.00		140	1963			NM	75		\$80.00	
	11	1957			VFN	60		\$100.00			114	1946			VG	25		\$150.00		151	1965			VFN	65		\$70.00	
	22	1959			VFN	65		\$110.00			163	1950			VFN	65		\$290.00		159	1966			VFN	65		\$25.00	
	28	1960			G	10		\$175.00			173	1951			FN/VFN	50		\$175.00		170	1967			NM	80		\$25.00	
	28	1960			VG/FN	30		\$500.00			210	1954			FN	45		\$165.00		175	1967			VFN	60		\$30.00	

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ACG	FORBIDDEN WORLDS					MCKY	KING COMICS					DC	SUPERBOY				
1	1951		VFN/NM	70	\$550.00	60	1941		VFN/NM	70	\$80.00	4	1949		FN	40	\$300.00
10	1952		NM	80	\$125.00	61	1941		VG/FN	30	\$30.00	11	1950		VG	25	\$75.00
12	1952	WM	NM/M	90	\$250.00	75	1942		FN	45	\$30.00	15	1951		NM	75	\$250.00
DELL	FUNNIES					DC	LEADING COMICS					17	1951		VFN	65	\$175.00
35	1939		VFN	55	\$200.00	5	1942		VFN	60	\$230.00	DC	SUPERMAN				
41	1940		VFN/NM	70	\$250.00	GKY	MAGNUS ROBOT FIGHTER					1	1939	r	VG	20	\$8,000.00
GRT	GREAT COMICS					1	1963		VFN	55	\$100.00	23	1943		VFN	65	\$450.00
1	1941		VG	25	\$125.00	2	1963		VFN/NM	70	\$100.00	25	1943		NM	80	\$575.00
DC	GREEN LANTERN					3	1963		VFN	65	\$85.00	26	1944		NM	75	\$475.00
1	1960		Fr	6	\$75.00	FWCT	MASTER COMICS					27	1944		NM	75	\$475.00
4	1961		FN	40	\$125.00	79	1947		VFN	60	\$45.00	28	1944		NM	75	\$475.00
7	1961		FN	35	\$75.00	85	1947		FN	35	\$25.00	31	1944		NM	85	\$575.00
9	1961		VFN	60	\$100.00	86	1947		FN/VFN	50	\$30.00	32	1945		NM	75	\$475.00
10	1962		VG/FN	30	\$45.00	DC	METAL MEN					33	1945		NM/M	90	\$650.00
40	1965		VG/FN	30	\$80.00	1	1963		FN	35	\$100.00	34	1945		VFN	65	\$350.00
45	1966		VFN	60	\$25.00	DC	MYSTERY IN SPACE					35	1945		NM	85	\$525.00
59	1968		FN	40	\$85.00	61	1960		VFN	55	\$50.00	36	1945		VFN/NM	70	\$400.00
ACG	HERBIE					62	1960		FN/VFN	50	\$50.00	37	1945		FN/VFN	50	\$225.00
1	1964		FN/VFN	50	\$100.00	65	1961		FN/VFN	50	\$50.00	38	1946		NM	85	\$525.00
DC	HOUSE OF MYSTERY					66	1961		VFN	60	\$50.00	39	1946		VFN/NM	70	\$400.00
143	1964		FN	35	\$70.00	67	1961		VFN	65	\$60.00	40	1946		VFN	55	\$300.00
MYL	INCREDIBLE HULK					73	1962		VFN	65	\$50.00	41	1946		VFN	55	\$225.00
2	1962		G/VG	15	\$90.00	PRZ	PRIZE					42	1946		NM	75	\$325.00
6	1963		FN/VFN	50	\$275.00	2	1940		FN/VFN	50	\$315.00	43	1946		FN	35	\$125.00
102	1968		VG	25	\$40.00	HRVY	RICHIE RICH					44	1947		FN	45	\$160.00
102	1968		FN	40	\$70.00	1	1960		FN	35	\$275.00	47	1947		VFN/NM	70	\$300.00
MYL	JOURNEY INTO MYSTERY					DC	RIP HUNTER TIME MASTER					52	1948		VFN	55	\$150.00
84	1961		G/VG	15	\$25.00	1	1961		FN	45	\$150.00	54	1948		VG/FN	30	\$75.00
85	1961		VFN	55	\$175.00	2	1961		FN	45	\$75.00	57	1949		FN	40	\$100.00
86	1961		VFN	55	\$100.00	3	1961		VFN	65	\$75.00	59	1949		VFN	55	\$150.00
87	1961		VFN	55	\$75.00	6	1962		VFN	55	\$45.00	60	1949		VFN	60	\$160.00
88	1962		VFN	60	\$75.00	8	1962		FN/VFN	50	\$40.00	61	1949		VG	20	\$175.00
89	1962		VFN	65	\$90.00	9	1962		VFN	60	\$45.00	62	1950		FN	35	\$100.00
90	1962		FN/VFN	50	\$45.00	10	1962		VFN	60	\$45.00	63	1950		VFN	60	\$160.00
112	1965		G/VG	15	\$21.00	FOX	RULAH JUNGLE GODDESS					64	1950		FN	40	\$100.00
112	1965		FN	40	\$30.00	21	1948		FN	45	\$100.00	67	1950		FN	45	\$110.00
DC	JUSTICE LEAGUE OF AMERICA					DC	SHOWCASE					68	1951		FN/VFN	50	\$150.00
1	1960		Fr	6	\$75.00	4	1956		FN	35	\$3,500.00	69	1951		VFN	65	\$215.00
1	1960		VG	25	\$350.00	9	1957		VG	20	\$150.00	72	1951		VFN	60	\$175.00
2	1961		FN	35	\$125.00	13	1958	r	VG	25	\$350.00	73	1951		FN	45	\$135.00
3	1961		G	10	\$25.00	21	1959	r	G/VG	15	\$75.00	75	1952		FN/VFN	50	\$175.00
3	1961		VG/FN	30	\$125.00	22	1959		VG	25	\$325.00	77	1952		FN	40	\$100.00
3	1961		FN	45	\$165.00	23	1959		VFN	60	\$425.00	78	1952		FN	40	\$100.00
5	1961		VFN	60	\$150.00	27	1960		FN/VFN	50	\$150.00	79	1952		FN	35	\$95.00
6	1961		VG/FN	30	\$65.00	31	1961		VFN	60	\$80.00	85	1953		FN	40	\$90.00
7	1961		VFN	60	\$135.00	32	1961		VG/FN	30	\$30.00	90	1954		VG/FN	30	\$65.00
8	1962		VFN	65	\$135.00	33	1961		VG/FN	30	\$30.00	93	1954		FN	45	\$90.00
9	1962		VG	25	\$40.00	42	1963		FN	45	\$35.00	94	1954		FN	35	\$85.00
9	1962		VG/FN	30	\$90.00	44	1963		VFN	60	\$35.00	96	1955		VG/FN	30	\$75.00
9	1962		VFN	60	\$140.00	55	1965		FN	40	\$50.00	97	1955		FN	35	\$70.00
10	1962		VG/FN	30	\$50.00	55	1965		VFN	65	\$125.00	98	1955		FN	45	\$90.00
17	1963		VG/FN	30	\$30.00	56	1965		VG/FN	30	\$21.00	99	1955		FN	35	\$70.00
22	1963		FN	35	\$80.00	56	1965		FN/VFN	50	\$25.00	104	1956		VG	20	\$35.00
30	1963		VFN	65	\$37.00	MYL	SILVER SURFER					111	1957		VG/FN	30	\$40.00
38	1965		FN/VFN	50	\$30.00	2	1968		NM	85	\$90.00	115	1957		FN	45	\$65.00

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	SUPERMAN							CHRT THING							WEIRD FANTASY					
	116	1957		VFN	60	\$90.00		16	1954		NM	80	\$150.00		9	1951		VFN	55	\$150.00
	118	1958		FN	40	\$75.00	EC	THREE DIMENSIONAL E.C. CLASSICS							10	1951		VFN/NM	70	\$200.00
	121	1958		VG	20	\$30.00		1	1954		FN	45	\$225.00		13	1952		VFN	55	\$135.00
	122	1958		VG	25	\$35.00	EC	VAULT OF HORROR							16	1952		FN	45	\$65.00
	124	1958		VG	20	\$30.00		13	1950		VFN	65	\$400.00		19	1953		VFN	60	\$110.00
	125	1958		VFN	60	\$75.00		15	1950		NM/M	90	\$575.00		20	1953		FN	40	\$75.00
	126	1959		VFN	55	\$65.00		16	1951		FN/VFN	50	\$185.00		21	1953		VFN/NM	70	\$225.00
	127	1959		VFN	60	\$75.00		16	1951		VFN/NM	70	\$225.00		22	1953		FN/VFN	50	\$65.00
	129	1959		FN	35	\$55.00		16	1951	GA	M	94	\$800.00	EC	WEIRD SCIENCE					
	130	1959		VFN	60	\$75.00		17	1951		VFN/NM	70	\$175.00	(#3)	14	1950		VFN/NM	70	\$300.00
DC	SUPERMAN'S GIRLFRIEND LOIS LANE							17	1951	GA	NM/M	90	\$700.00	(#4)	15	1950		FN/VFN	50	\$225.00
	1	1958		VFN	60	\$600.00		18	1951		FN/VFN	50	\$110.00		5	1951		NM	85	\$275.00
EC	TALES FROM THE CRYPT							18	1951		VFN	65	\$185.00		7	1951		VFN/NM	70	\$195.00
	21	1951		VFN/NM	70	\$350.00		18	1951	GA	M	95	\$700.00		10	1951		FN/VFN	50	\$135.00
	22	1951		NM	85	\$450.00		19	1951	GA	M	96	\$700.00		21	1953		FN/VFN	50	\$135.00
	23	1951		VFN	55	\$150.00		20	1951	GA	M	98	\$600.00		21	1953		FN	40	\$100.00
	23	1951		VFN	60	\$180.00		21	1951	GA	NM	85	\$450.00	EC	WEIRD SCIENCE-FANTASY					
	23	1951	GA	NM/M	90	\$750.00		22	1952		FN	45	\$65.00		24	1954		FN	45	\$85.00
	24	1951	GA	NM	85	\$650.00		23	1952		FN	35	\$60.00		25	1954		VFN	55	\$135.00
	26	1951	GA	NM	85	\$550.00		23	1952		NM	85	\$225.00		26	1954		VFN/NM	70	\$140.00
	27	1952		VFN	65	\$175.00		23	1952	GA	NM/M	90	\$500.00		27	1955	R	20	\$40.00	
	28	1952		FN	45	\$125.00		24	1952		FN	40	\$65.00		28	1955		VFN	60	\$140.00
	28	1952		NM/M	90	\$350.00		25	1952		NM/M	90	\$275.00	FNCT	WHIZ COMICS					
	29	1952		VFN	60	\$150.00		26	1952		FN	40	\$65.00		77	1946		VFN	60	\$45.00
	30	1952		VFN	65	\$175.00		26	1952		NM	80	\$175.00		78	1946		VFN	60	\$45.00
	30	1952	GA	NM/M	90	\$600.00		27	1953		VFN/NM	70	\$125.00		79	1946		VG/FN	30	\$21.00
	32	1952		FN	45	\$75.00		27	1953	GA	M	93	\$425.00		81	1946		VFN	55	\$45.00
	33	1953	GA	NM/M	90	\$750.00		28	1953		FN	40	\$75.00		82	1947		VFN	60	\$45.00
	34	1953		VFN/NM	70	\$135.00		28	1953		VFN	55	\$85.00	FNCT	WOW COMICS					
	36	1953		FN	35	\$120.00		28	1953	GA	M	92	\$425.00		9	1943		NM	75	\$350.00
	39	1954		FN	35	\$60.00		29	1953		FN	35	\$75.00	MVL	X-MEN					
	40	1954		FN	35	\$60.00		29	1953	GA	NM	85	\$350.00		2	1963		VFN	55	\$300.00
	42	1954		FN/VFN	50	\$90.00		30	1953	GA	NM	85	\$350.00		3	1964		FN	35	\$85.00
MVL	TALES OF SUSPENSE							31	1953	GA	NM/M	90	\$425.00		3	1964		VFN	65	\$210.00
	40	1963		VG	25	\$150.00		32	1953		FN/VFN	50	\$75.00		3	1964		VFN/NM	70	\$250.00
	40	1963		VG/FN	30	\$190.00		32	1953	GA	NM/M	90	\$425.00		4	1964		VFN	65	\$175.00
	41	1963		FN/VFN	50	\$225.00		33	1953	GA	NM/M	90	\$425.00		5	1964		VFN	65	\$135.00
	42	1963		FN/VFN	50	\$70.00		34	1954	GA	NM	85	\$350.00		6	1964		VFN	65	\$100.00
	43	1963		FN/VFN	50	\$70.00		35	1954	GA	NM/M	90	\$425.00		7	1964		VFN	65	\$100.00
	44	1963		VFN	60	\$100.00		36	1954	GA	NM/M	90	\$425.00		8	1964		VFN/NM	70	\$110.00
	45	1963		FN	40	\$55.00		37	1954	GA	NM/M	90	\$425.00		9	1965		FN	40	\$50.00
	47	1963		VFN	60	\$50.00		38	1954		VFN	55	\$75.00		10	1965		NM	80	\$160.00
	49	1964		VFN	60	\$45.00		38	1954	GA	NM/M	90	\$425.00		11	1965		VFN	60	\$50.00
MVL	TALES TO ASTONISH							39	1955	GA	M	93	\$425.00		12	1965		VFN	65	\$80.00
	1	1959		G/VG	15	\$100.00		40	1955	GA	M	91	\$450.00		13	1965		FN	45	\$40.00
	27	1962		VFN	55	\$700.00	EC	WEIRD FANTASY							13	1965		FN/VFN	50	\$45.00
	35	1962		G/VG	15	\$65.00	(#1)	13	1950		FN	45	\$350.00		14	1965		FN/VFN	50	\$45.00
	35	1962		FN	35	\$250.00	(#2)	14	1950		VFN/NM	70	\$320.00		15	1965		VFN	60	\$50.00
	36	1962		VFN	60	\$235.00	(#3)	15	1950		NM	85	\$375.00		16	1966		VFN/NM	70	\$50.00
	37	1962		FN/VFN	50	\$75.00	(#4)	16	1950		VFN	55	\$200.00		17	1966		VFN/NM	70	\$50.00
	38	1962		VFN	55	\$95.00	(#5)	17	1951		VFN	55	\$185.00		18	1966		VFN	65	\$45.00
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COMICS ON THE COUCH

by
John Townsend, Ph.D.
 Clinical Psychologist

Part III:

Good and Bad: Life in the Real World

*She's got the devil in her heart,
 But she's an angel sent to me.*

The Beatles, "Devil in Her Heart" (Drapkin)

I was talking to a comic dealer the other day who mentioned a problem he was seeing more and more in the field. He told me, "It's kind of strange—I'm getting new collectors and clients who like good books. But the newer ones have this thing about mint books that's making me crazy. They'll take nothing but mint. I try to explain to them that books published from 1933 to 1969 have been around the block for awhile—and that perhaps they'd enjoy reading lesser grade books that they can hold in their hand more than these fantasy mint books that they'll wait for forever. But it's not sinking in. They wait for mint. And wait. And wait. What a fun hobby."

This isn't an article on condition-consciousness. It's about people. My friend's struggle is indicative of the tension all of us feel about the struggle between perfection and imperfection—between ideal and real—and between good and bad.

In this four-part series, we're dealing with our basic psychological developmental needs, and how comics are a part of the maturing process. Our third need deals with the ability to resolve that tension between goodness and badness in the universe, in others—and in ourselves. Most of us have to struggle with accepting and understanding the fact that both these exist at the same time and in the same person.

Unkindness. How many times have you said or done something to someone who meant something to you—and immediately regretted it? Perhaps you were unkind, or even cruel. Many of us will then react quickly by saying something like, "I can't believe I did that" or "I'm sorry—that wasn't really me", or "That's just not like me." Then, assured that we're not that kind of person, we try to make sure it never happens again. But it does.

Failure. Our failings are another example of this principle. Many of us hide and avoid failure because it's hard to accept. It's easier to pretend that we didn't lose the job promotion—or the girl—than to accept it.

But the truth about us is that we have both good parts and bad parts in our character. Our badness isn't an illusion. It's a reality. When we're imperfect, or make a mess of things, or make mistakes, or are uncaring, or hostile, or controlling—we're bringing out a real, genuine part of ourselves—though it's not a part we're really fond of. But this can be pretty hard to swallow.

Accepting the badness of others can also be pretty difficult. I know someone who changes girlfriends about every eighteen months or so. He'll have a great gal he wants me to meet—and everything's perfect. She's always beautiful, intelligent, fun and likes comics. Then Ms. Perfect will be late for dinner, or disagree on a topic, or let him down in some way. She may not want to spend every Saturday going to garage sales, looking for *Detective* #27. My friend will be immediately hurt and let down, saying, "How could she do this to me? She's not who I thought she was." And he'll quickly switch relationships, continuing his endless search for the ideal partner.

And that's our conflict. We need ideals, dreams, aspirations to be successful and a "good" person. Ideals are a good thing. They give us something to shoot for. Yet we'll never be ideal, or perfect in this life.

People who are never able to finish out this developmental need have a tough life. They often feel disappointed in life, terming it "not fair." They feel betrayed by the world. And they often live in a perfectionistic fantasy, waiting for things to turn up right. There's a "split" inside them, which keeps goodness and badness apart. They can't look at both parts together—it causes too much conflict. Like the idealistic mint-only collector we mentioned earlier, they want only the perfect. It's a long wait.

Comics can be a strong factor in helping us deal with the issues of good and bad. As every comic book ever written mirrors the insides of someone's head, you get a picture of how someone deals with good and bad in almost each issue. (The only exception to the fact that all comics mirror the writer's thoughts is, of course, *Flash* #123. This book was extradimensionally given to Gardner Fox via dreams. Just kidding.)

How do comics provide us a way to look at issues of good and bad? There are basically two ways:

1. Good-people vs. bad-people comics. Often, comics present the tension between good and bad as an interpersonal event. There is a group of people called "good guys", and another called "bad guys." You can tell the players by length of fangs, cleanness, good manners, personality style, bloodthirstiness and the existence or nonexistence of a tendency to want to rule the universe. In Westerns, one group wears white hats and another has black.

This grouping helps us define the differences between good and bad, between ideal and imperfect. We identify with the hero, and emotionally support his or her saving the world from the bad guy. This sort of presentation provides us with ideals. It gives us models to aspire to. Many of us have a character whom we've been following for years who, in some issue, paid a great price for his or her goodness, and sacrifices to do the right thing. We're building a place for hope, for ideals inside us.

That's the beauty of many Golden Age and DC Silver Age books. We can reread these books, and be reassured that goodness does exist—someone else wants a good world to live in. Captain America and the Golden Age/Silver Age Superman are good examples of this heroic portrayal of goodness. Their character traits give us somewhere to hang our ideals.

2. Good-bad people vs. good-bad people comics. There's a second category, however, in which the good-bad tension is a little more complex, and a little more personal. In this group of writings, we are presented with the fact that, in reality, good and bad aren't split between people. The truth is that we all have both dynamics inside: We are both constructive and destructive—both caring and self-centered. That's the human condition.

Comics which help us deal with this dilemma tend to be a little more complicated in characterization. They show failings in their heroes. They show petti-

ness in their characters. At the same time, they will show traces of nobility in their villains. Sometimes it's hard to tell the difference.

Prince Namor the Sub-Mariner is a good example of this. What do we do with him? Everett's character is noble, regal and has genuine moral and ethical standards. He has been hurt by the unwarranted attacks of others. At the same time, he is arrogant, destructive—and he can hold a grudge for decades. He has the qualities of both a hero and a villain.

These sorts of comics are also helpful for us. While the first type assist us in becoming aware of good and bad, and what healthy ideals are, so that we have something to latch on to, this second type meets a different need. Good-bad people comics help us resolve and accept the tension of living in a real world, with real people, and with real imperfections in ourselves.

None of us can deal with the badness in ourselves unless we first accept our lumps and bumps. Not to do so is to live in denial. And denial always makes problems worse. Just ask the alcoholic who can't admit he has a drinking problem. This second type of comic helps us admit we have faults. They don't eliminate the standards or the ideals by any means—at least good ones don't. But they help us accept and understand what living in that tension is like.

The success of Silver Age Marvel and a great deal of contemporary comics are a good example of this. It was a real change for many of us to see that Spidey, the Fantastic Four and the Hulk had personal problems. That touches a deep part of ourselves that wants to know others struggle with goodness and badness, too. In fact, the Golden Age Spectre shows traces of this same complexity, also. He wants justice, but it often feels like vengeance.

The key concept for resolving this dilemma is forgiveness. Forgiveness means to release someone from a debt. It means accepting and living with the failings of ourselves and others. As we begin to accept forgiveness for being imperfect, we then can forgive others for not being who they should have been. The result is that we can then move on in life with a great deal less conflict.

Comics help us find and identify with ideals. But they go further. They also help us live with our realistic limitations and forgive the failings of ourselves and others—but without having to let go of our dreams. See you next month for our final installment of this topic.

(Send your comments and questions to
Dr. John Townsend c/o CBM)

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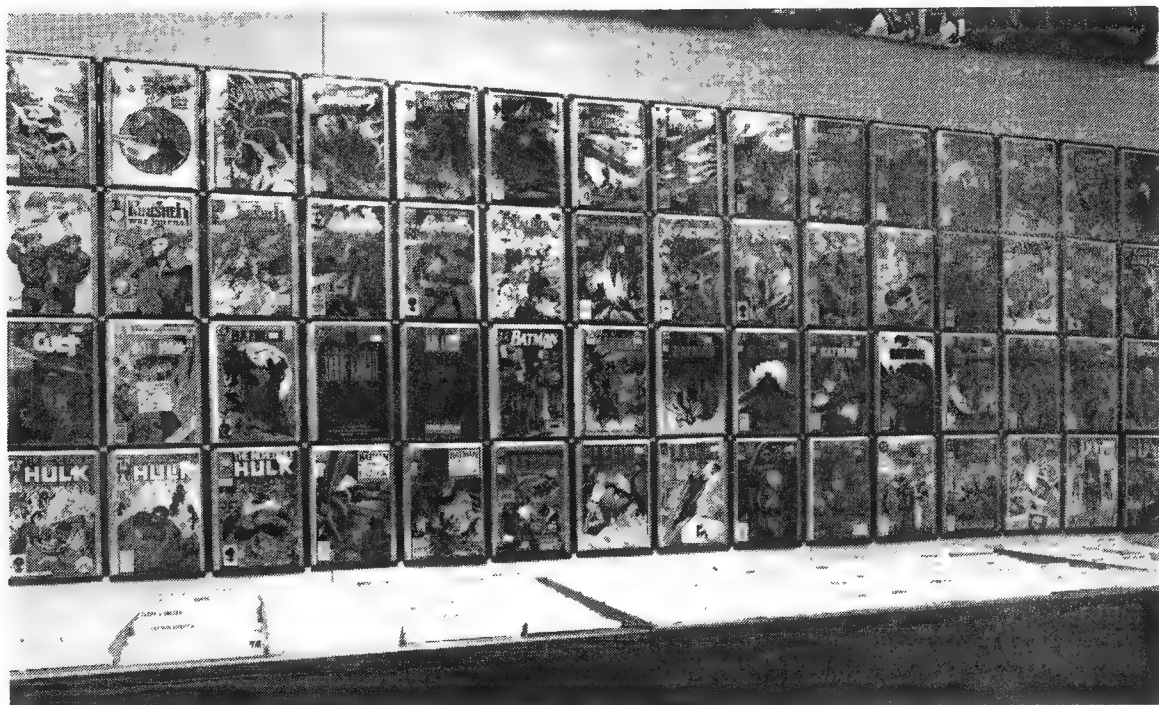
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References: Tom French and Mark Wilson.

Comic book collecting today is for both fun and profit. Yet, the book you thought was going to increase in value year after year has suddenly turned yellow after only three months and is now practically worthless. What happened? What could have been done to prevent the yellowing? The answer can be found by looking at two areas: How paper is made, and what the guidelines are to insure proper comic book preservation.

How Paper is Made

Paper generally has plant fibers that have been reduced to a pulp, suspended in water and then matted into sheets. The fibers in turn consist largely of cellulose, a strong, lightweight and somewhat durable material; cotton is an example of almost pure cellulose fiber. Although cotton and other kinds of fiber have been used in paper making over the years, most paper products today are made from wood pulps.

Wood pulps come in two basic varieties: "groundwood" and "chemical-wood". In the first process, whole logs are shredded and mechanically beaten. In the second, the fibers are prepared by digesting wood chips in chemical cookers. Because groundwood is the cheaper of the two, it is often the primary component in such inexpensive papers as newsprint, and, newsprint is used in many newspapers, comic books and paper backs. Chemically purified pulps are used in more expensive applications, such as stationery and some magazines and hardcover books.

Since groundwood pulp is made from whole wood fiber, the resulting paper does not consist of pure cellulose. As much as one-third of its content may consist of non-cellulosic materials such as lignin, a complex woody acid! In chemical pulps, however, the lignin and other impurities are removed during the cooking process.

.....

Preservation and Storage of Comic Books

.....

by
William M. Cole

Deterioration Of Paper

The primary causes of paper deterioration are oxidation and acid hydrolysis. Oxidation attacks cellulose molecules with oxygen from the air, causing darkening and increased acidity. In addition, the lignin in groundwood paper breaks down quickly under the influence of oxygen and ultraviolet light. Light-induced oxidation of lignin is what yellows newspapers after a few days' exposure to sunlight. (Light can also cause some inks to fade.)

In acid hydrolysis, the cellulose fibers are destroyed by a reaction involving heat and acids, resulting in paper that turns brown and brittle. The sources of this acidity include the lignin itself, air pollution, and other by-products from the oxidation of the paper. Another major source is alum, which is often used with rosin to prepare the paper surface for accepting printing inks. Alum

eventually releases sulfuric acid in paper!

Acidity and alkalinity are measured in units of pH, with 0 the most acidic and 14 the most alkaline. (Neutral pH is 7.0) Because the scale is based on powers of 10, a pH of 4.5 is actually 200 times more acidic than a pH of 6.5. Fresh newsprint typically carries a pH of 4.5 or less, while older more deteriorated paper on the verge of crumbling, may run as low as pH 3.0. Although some modern papers are made acid free, most paper collectibles are acidic and eventually need special treatment to lengthen their lives.

Other factors which contribute to the destruction of paper include extremes of temperature and humidity, insects, rodents, mold and of course improper handling and storage.

Guidelines for preservation

First and foremost, keep your paper collectibles cool, dark and dry. Store books and other items in an unheated room, if possible, and regularly monitor the humidity. Excess heat and humidity should be controlled with an air conditioner and a dehumidifier. Storage materials such as envelopes, sleeves and boxes, should be of archival quality only to prevent contamination of their contents.

The Dangers of Polyethylene and Polypropylene

For years collectors have stored their comic books, postcards and other collectibles in polyethylene bags, PVC sheets and plastic wraps. Although such products may be useful in keeping away dirt, grease and vermin, many plastic sleeves contain plasticizers and other additives which can migrate into paper and cause premature aging. Both polyethylene and polypropylene contain solvents and additives in their manufacture to

assure clarity and increase the flexibility in the plastic. Polyethylene when uncoated without any solvents is a good moisture barrier but has a high gas transmission rate allowing oxygen to contact the contents of the polyethylene bag. It also, eventually shrinks and loses its shape under warmer conditions.

In recent years, polypropylene bags have been sold under the guise of being archivally sound. This is far from the truth. According to the leading American manufacturers of polypropylene (Hercules and Mobil), only uncoated and untreated material is suitable for archival protection. Currently, the only way to seal polypropylene is to add a substance called PVDC (Polyvinyl Dichloride which is a relative of PVC) to allow the material to be heat sealed. Therefore, once you add the harmful additive, the sleeve now becomes non-archival and should not be used for long term storage.

Mylar®

According to the US Library of Congress, the preferred material for preserving valuable documents is uncoated archival quality polyester film, such as Mylar® type D by DuPont Co. or equivalent material Melinex 516 by ICI Corp. Mylar® is an exceptionally strong transparent film that resists moisture, pollutants, oils and acids. With a life expectancy of hundreds of years, Mylar® will outlast most other plastics. In addition, the brilliance and clarity of Mylar® enhances the appearance of any paper collectible.

Acid Free Boards and Boxes

Because ordinary cardboard is itself acidic, storage in cardboard boxes may be hazardous to your collection, and can be the cause of premature deterioration of comic books. For proper storage, only acid free boards that meet the US Government's MINIMUM require-

ments are acceptable. These requirements have been defined as boards having a 3% calcium carbonate buffer throughout and a minimum pH of 8.5. Anything less can hasten your collection's destruction. While many suggest that backing boards are "acid-free at time of manufacture," they are in reality only spray coated with an alkaline substance (instead of infused throughout) making them acid free only for a time! Boards accurately described as "acid-free" have been impregnated with a calcium buffer resulting in an acid-free alkaline pH content of 8.5 throughout.

Another way to extend the longevity of your collectibles is to deacidify them before storage, when paper condition warrants. By impregnating the paper with an alkaline reserve, one can neutralize existing acids and inhibit oxidation, future acidity and staining, due to certain fungi. It should be noted that this process is best left to the professionals. Deacidification with proper storage methods and conditions, combined with deacidification when necessary, can significantly extend the lifetime of comic books that otherwise might not survive.

The following is a recommended checklist for the protection of your comic books:

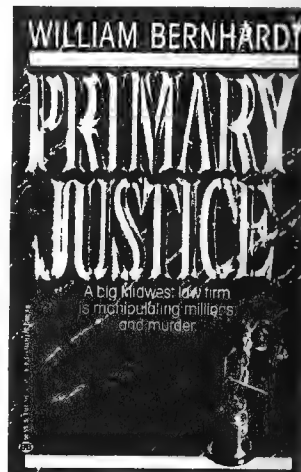
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- 4) When storage boxes are used, be sure that they are truly acid-free.
- 5) Ensure comic storage conditions are cool, dry and dark.
- 6) For expensive and/or highly prized comics, periodic pH and humidity tests are recommended.

By following these simple guidelines you can be assured of a comic book collection that will last for many years to come.

(Editor's note: Bill Cole is a Registered Professional Engineer

and President of Bill Cole Enterprises, Inc. a company involved in the design and production of materials for the archival storage of comic books and other collectibles. Questions may be addressed to him via this magazine.)

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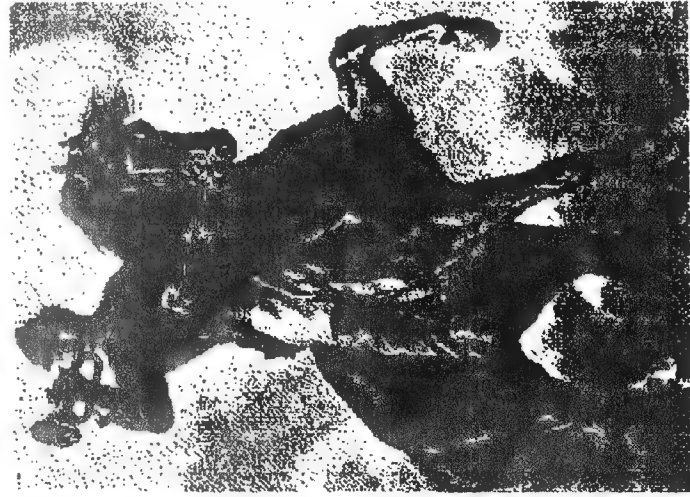
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Stephen E. Hunt Presents A Wonder Woman Extravaganza

Welcome to another selection of high grade Golden Age books with **Wonder Woman** as the central character. If you are a serious collector-investor looking to get into the superhero market and don't want to spend a fortune take a close look at this collection. I really believe this is one D.C. title that still has room to grow. Do some price comparisons with **Batman**, **The Flash** & **Superman** and you'll get the point. And as always, these books are in beautiful condition with a number of Mile Highs dotting the group. So give me a call & let's talk!

Wonder Woman #1 (VF +). Overall this book appears NM + but there has been a staple repair and a slight color touch up midway on the right side of the cover. This is a very tough #1 to find and retells the origin of the Amazon Goddess - Wonder Woman. The Mile High disappeared many years ago. If anyone out there has it, I will pay a fortune for it. \$1,900.00

Wonder Woman #2 (VF-NM). This elusive book appears mint but the pages have been whitened. The black glossy cover is untouched. One beautiful book! 575.00

Wonder Woman #3 (F-VF). This book is extremely difficult to find. 350.00

Wonder Woman #4 (NM). Pa. copy. The artwork by Harry Peters is perhaps the most readily identifiable in all of comics. He did most of the art in the early years of Wonder Woman. 630.00

Wonder Woman #5 (MINT). Mile High copy. The colors on this cover are extremely bright and fresh. It is a gem Mile High! 1,260.00

Wonder Woman #6 (NM-M). Mile High copy. Wonder Woman takes on her archrival the Cheetah in this early difficult issue to find. This Peters cover is done in a gorgeous aquamarine blue. This remains one of my favorite Wonder Woman covers. 990.00

Wonder Woman #7 (NM-M). File copy. For some reason this remains one of the tougher Wonder Woman numbers to find. This is the **Wonder Woman for President** cover! 495.00

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Wonder Woman #12 (NM +). Mile High copy. Wonder Woman takes on the "Winged Maidens of Venus." Not a perfect Mile High but still a book anyone would love to add to their collection. 625.00

Wonder Woman #13 (VF-NM). One very beautiful book seldom seen in this high a grade. 250.00

Wonder Woman #14 (VF). All of these early issues are hard to find in condition. 200.00

Wonder Woman #15 (MINT). File copy. A beautiful white paged blazer! Wonder Woman takes on "The Tigeapes of Neptunia." 375.00

Wonder Woman #16 (NM). File copy. One very nice file copy! ... 350.00

Wonder Woman #17 (MINT). Mile High copy. What can one say except that this book is as close to perfect as possible. 750.00

Wonder Woman #18 (VF-NM). This is a file copy with a minor ding here and there but has beautiful white pages. 250.00

Wonder Woman #19 (NM). This is probably the nicest early run of Wonder Woman in existence. 350.00

Wonder Woman #20 (NM-M). File copy. I leave you with these thoughts: A run of Wonder Woman #1-20 in NM-M condition runs close to \$10,000. Batman runs about \$57,000. The Flash about \$31,000. The Green Lantern about \$20,000 and Superman about \$69,000. Think about it! Price 400.00

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Crime and Justice #20 ('54). Giordano, Shuster, Moskowitz. Precode so some blood (blowdarts thru cheeks, necks). \$ 24
Hillbilly Comics #4 ('56). Very esoteric: Gumbo Galahad, Hillside Hilda, etc. Scarce & beautiful white book. \$ 28
Johnny Dynamite #12 ('55). Underrated, well-written. Slt browning of pgs so call this one VF. \$ 20
Konga #11 ('63). Great detail & conceptualizing by Ditko. \$ 32
Myst. of Unexplored Worlds #14 ('59). Hi gloss, white pgs. Lt corner crease so VF. \$ 20
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Reptisaurus #7 ('62). Beautiful Montes/Bache art, very underrated. NM/M book. \$ 26
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Spec. Edition #1 ('63). Montes/Bache. Monsters, monkeys, Aztecs & beautiful girls. Very hi gloss. \$ 26
Romantic Story #88 ('67). Slt discoloration around cvr & pg edges. 136,000 copies distributed - this wasn't one of them. \$ 5
Soldier & Marine #12 ('55). Precode. Great "US Marine Corps" photo cvr. Unfindable in grade & this one's NM. Nice art too - a personal favorite. \$ 25
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#11 ('62). lt browning around cvr edges. "How could I kiss you? You killed my brother!" \$ 10
#12 ('62). Same defect as #11. \$ 10
#13 ('62). More browning edges. "You wild kids have got to be stopped!" Awful stuff, advise you not to read \$ 8
#16 ('63). Beautiful bright cvr w/ deep blacks, reds, yellows & blues. Striking! \$ 12
Teen-Age Hotrodders #11 ('65). Cool Jack Keller art. Well-meaning but pesky kids wear weird shirts & get all greasy. \$ 15
Teen-Age Love #26 ('62). "My Sister's Husband." lt browning around edges. \$ 9
#53 ('67). Also browning edges. \$ 5 or free w/ order over 50 bucks.

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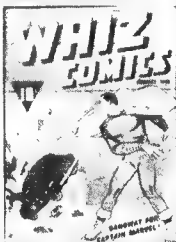
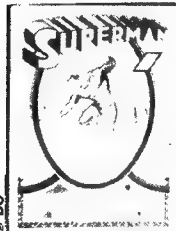
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ROB & TIM'S EXCELLENT MARKET REPORT

by Rob Hughes & Tim Riley

Tim Riley —

The Doctor Is In ...

I've heard from a lot of people lately, that investment advice on expensive prime books is all well and good, but what about us normal folks that don't have five or six big ones to mess with? We like old books too, but how about some down to earth investment picks? Let's look at some. Right now late 60's and 70's Marvels in top grade are red hot and affordable, so here are some picks for ya'll.

- 1) **Marvel Premier #1** and **#2** (Early Warlock solo appearance.) Hot!
- 2) **Fantastic Four #67** (First Warlock.) Hot! Silver
- 3) **Thor #165** and **#166**
- 4) **Warlock #1** (Hot!) Warlock is a real up and coming hero. He's weird, he's troubled, he's blonde and prices are beginning to take off (but still under \$60.).
- 5) **Nick Fury #15** (1st Bullseye.) A real bad dude and a real bad steal at \$15 to \$20. Watch this bad guy's first appearance take off. (Remember Thanos?)
- 6) **Astonishing Tales #28** (1st Deathlok.) Still a great buy at \$50 NM.
- 7) **Strange Tales #135** (1st Nick Fury.) can ya believe this book is still under \$50?
- 8) **Dr. Strange #169** (1st solo book.) Still under \$100, but not for long.
- 9) **Daredevil #158** (1st Miller art.) Still under \$50!
- 10) **X-Men Giant Size #1** Every one's forgotten about this one - hey

it's the first new *X-Men* at \$100 NM an extremely undervalued book, and hard as heck to find in NM.

11) **Silver Surfer #14** The Silver one battles Spidey in one of Stan Lee's finest scripts. A steal at \$35 NM.

12) **Werewolf By Night #32** (First Moon Night) One of Marvel's most underrated and complex characters. Can't miss with this one at \$20!

13) **Thor #126** Thor's first mighty appearance in his own mag. Still a mighty good buy at under \$100.

14) **Subby #1** is still a great buy at just under \$100

15) **Iron Man #1** who didn't even show his yuppy visage until the early 60's (where as we all know about Subby's WWII exploits don't we?).

16) **Iron Fist #14** (1st appearance of Sabertooth.) Good luck finding this one but still a good buy at just under \$100.

17) **Marvel Team Up #1** This one's starting to really take off. Every one has finally gotten religion on this title. Still under \$50, but not for long.

18) **Avengers #93** (1st Adams art) What can one say, Avengers and Adams, what a team! At under \$50.

19) **X-Men #56-63** and **#65** The only Neil Adams X-Men and in my opinion the best of all, a steal at under \$40.

Marvel continues to be full of great material that is often overlooked. Much of it is hiding away in the "70s" bins at your local comic shop, just waiting for discovery!

Well, next time we'll give D.C. a shot, so until then...

Rob Hughes —

Hello again to all you collectors and investors across the good o'l U.S.A. (and all the other corners of the globe as well) from sunny La Jolla, California. Hope all is well with you. The word this month seems to be high grade Silver-Age D.C.'s (I knew you wouldn't be surprised). However, as Dr. Tim so graciously advised us in his market tips last month, keep a sharp lookout for those early Marvels. Now is the time to buy these little beauties. Dealers and collectors are much more likely to part with them at decent prices (sometimes even at and below guide) than the D.C.'s which are commanding a premium, even though the economic conditions remain rather questionable. And without further delay let us begin...

AVENGERS #1: Origin and 1st appearance of the Avengers. Marvel's 1st Silver Age experiment is the bringing together of several major super-heros (all of which are the lead off stars; Ant-Man & Wasp in *Tales to Astonish*, The Incredible Hulk from his own book, The Invincible Ironman out of *Tales Of Suspense*, and The Mighty Thor thundering in from *Journey Into Mystery*) from other titles to form an "All Star" group. The Avengers title is in fact the Marvel Silver Age equivalent to *All Star Comics* of the Golden Age. Consider if you will; each member was a super successful superhero in their own right. In fact, three out of the five original founding members are still going strong with their own titles today (Hulk, Ironman and Thor). All were transferred over from other titles and not one was created by the Avengers or for the *Avengers* comic book.

Now the big question; "Well, what about the Fantastic Four and the Justice League?" Yes, both of these super-hero groups did indeed predate *Avengers #1*. Nevertheless, the Fantastic Four members were created just for that title, never appeared before the 1st issue nor were any of them market successes in their own right (one could make a case for the Human Torch's leadoff roll in *Strange Tales*, but that is an entire discussion in and of its own).

The Justice League also differs in the following aspects; at the time of the League's first appearance in *Brave*

& *The Bold* #28 (Feb/Mar 1960), only the Batman, the Flash, Superman and Wonder Woman were strong, constant, and stomping out crime in their own magazines. Aquaman, king of the seven seas surfaced from the watery depths in *Showcase* #30-33 but would not take the reigns of his own book until *Aquaman* #1 (Jan/Feb 1962). Green Lantern was recharged in *Showcase* #22 (Sept/Oct 1959) and appeared for two more issues but would not be rewarded his grand prize until *Green Lantern* #1 (Jul/Aug 1960). J'onn J'onzz, while being the 1st original super-hero created in the Silver Age, was the back-up feature to the Batman in *Detective Comics*, never received a title of his own nor achieved the success that the Avengers members did.

A very key point to remember; the Avengers were introduced to the comic book world in their own book unlike the Leagues who had their "try-out" series in *The Brave & The Bold* #28-#30. Also, a few of the Leagues founding members were not as firmly established on their own as all of the Avengers members were at the time of the groups birth. Marvel was finally shattering barriers that had stood since the dawn of their company (Timely, 1939) with the creation of two of the most successful super-hero groups of all time; The Fantastic Four and The Avengers.

Brave & Bold #28 is a whopping \$1575 and *Justice League* #1 is risen to \$1025 while *Avengers* #1 hovers at \$875. Ladies and gentlemen this should not be so. It should be presently valued at about \$1300-\$1400. Most likely a \$2000 book in the near future. Very tough to find in VF or better.

BATMAN #234: 1st Silver Age appearance of the doubly deceitful Two Face. His tragic origin is also briefly retold in this issue. And to top it off; Neal Adams art that is absolutely breathtaking (this guy really knows his anatomy). Valued at \$30?!! With the values of the Gotham Guardian's other arch-villains (Catwoman, Penguin & the Riddler). Silver Age 1st appearances consistently rising in the guide, and with the new movie being made (remember Harvey Dent was in the first), *Bat* #234 is pointed in but one direction, up, Up, and AWAY!

THE SPECTRE #1: Mr. Astral awesomeness himself, finally

achieves his own book. D.C.'s most powerful, awe inspiring and intimidating super-hero; The Spectre! As he calmly explained to Superman, "You are powerful, my friend—but The Spectre is Power Incarnate!" (*D.C. Comics Presents* #29).

A midnight black cover that is totally unforgiving in de-emphasizing any imperfections whatsoever. Valued at \$34. As *Showcase* #60 (origin & 1st app. in S.A.) rises in the guide, *Spectre* #1 will follow right along. Look for #2-#10 to break out in the guide as well, especially #2-#5 which are blessed with wonderful Adams art. All are still quite inexpensive, tough to find in VF/NM or better condition and remain to this day in apathetic limbo ready to be "discovered" by collectors.

BRAVE & THE BOLD #34: I know, I know. Everyone on the planet seems to be writing and talking about this book being extremely undervalued. No exception here; a beautiful VF copy recently sold for \$700 in Southern California.

Origin and 1st appearance of The Hawkman and Hawkgirl (Katar & Shayera Hol). Masterfully written by

Gardner Fox with unparalleled illustration by Joe Kubert. This book should, at the very least, be valued at as much as *Showcase* #34 (1st S.A. app. The Atom: \$600 in NM). *Brave & Bold* #34 is unquestionably as historically important as *Showcase* #34; Hawkman being just as popular (actually significantly more, but let us be conservative for now) as The Atom, and at the same time is a far more interesting and enduring character.

The Winged wonder was a key super-hero in the Golden Age (not a back-up feature but an equal peer of the Flash). He co-starred and alternated cover appearances with the Flash (*Flash Comics* #6-#104) throughout the entire run (excluding issues #88-90 & #92-93). His Silver Age re-birth in *B&B* #34 has enormous potential for growth at \$320 in NM. Hope the above information will be of some help. And now its time to go out and find these desired treasures. Until next time...

(Note: Very special thanks to Mark Wilson for all his helpful information and advice.)

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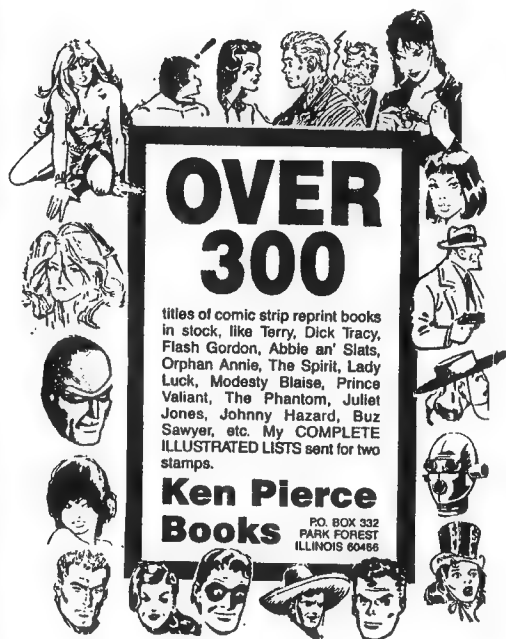
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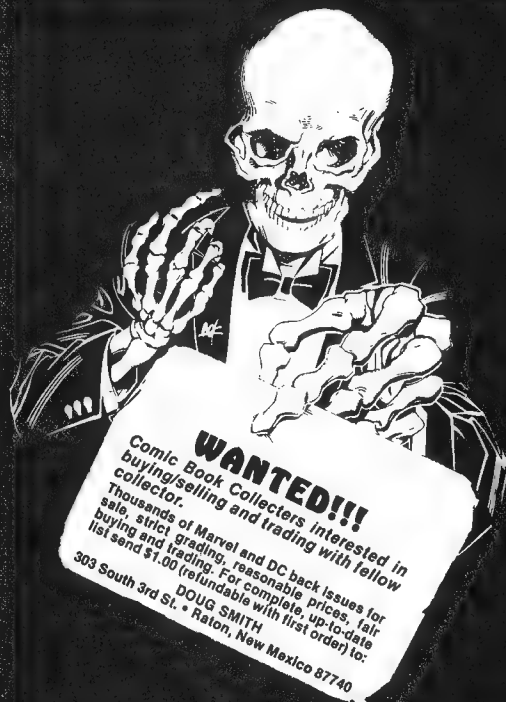
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Dear Gary,

I think your magazine is great! How about an article on this ongoing controversy about plastic bags? I've been collecting for about 17 years now, and I took all my comics out of plastic and put them in Mylar sleeves. Now an acquaintance of mine here in Ohio tells me that the new plastic bags are just fine. I'd use plastic if it really is ok because it's so much cheaper. I've already spent several thousand dollars on Mylar sleeves that I could have spent on comics! I'd like to know your opinion on this. Thanks.

— Steve Walker, Ohio

(This is but one of many letters we have received in the last several months requesting info on this topic. My opinion is that plastic bags are ok for short term storage but definitely not for long term. I have also faced the dilemma of investing thousands of dollars in Mylar. I feel it was worth it! Let me wax maudlin for just a moment and say that I feel that we have a responsibility to do everything we can to preserve our fragile collectibles for generations of historians to come. I picture myself somewhat like a custodian of irreplaceable cultural treasures and that's no small responsibility. I feel that Mylar (which is actually rather a bargain when you think about it) is a small price to pay for peace of mind. My father, a collector in his own right since the middle sixties, has a saying that I think bears repeating: "If it's worth owning, it's worth putting into Mylar!" Let me also say that I think the perfect Mylar storage tool has yet to be perfected. I also believe that it will eventually be invented, and until then I plan to use every available weapon against the elements I can find, including the best Mylar products now available. I also think you'll find Bill Cole's article (in this issue) on this topic very informative and may shed further light on the plastic bag question. I know I learned a few things reading it. Thanks for writing...Editor)

Dear John Snyder,

I really enjoyed your article. I would have liked to have read what you personally list as your top single favorite comic character collectible.

— Willie Iltulski, Kansas

(My top favorite is "The Doc Savage Medal Of Honor" circa early 1930s at about \$2,000. This is because it was awarded only to children that had performed an important civic act of valor. The recipients were chosen by application to and recommendation by a panel of prestigious US citizens. Because of what you had to go through to get one, I have to believe very few were given out. I'm also lucky to say I own one of two known. I feel this item deserves to be among the most valuable items because of its extreme rarity. On the badge it says "Service-Loyalty-Integrity, Doc Savage Award". I would have loved to have known who originally owned it...John Snyder)

Dear Gary,

I have been very pleased with the Comic Book marketplace magazine. I have also begun to carry it in my store which has thrilled my customers tremendously.

I thought your readers might be interested in hearing about an incredible collection I have recently acquired. It is the personal collection of Mr. James Warren, publisher of such horror/science fiction magazines as *Famous Monsters*,

Eerie, *Vampirella*, and *Creepy*. All copies are high grade, in unread condition. The four major title runs are reasonably complete.

Also among the collection are *1984*, *1994*, *Help*, *Spirit*, *Rook*, *Screen Thrills Illustrated*, *Wildest Westerns*, *Blazing Combat*, *Alien*, *Alien Invasions*, *Movie Aliens Illustrated*, *Spacemen*, *Close Encounters*, *Meteor*, *Comix International*, *Teen Love Stories*, *Tiny Tim*, *UFO & Alien Comix*, *Galactic Wars Comix*, *Star Quest Comix*, *Moonraker*, *Future World*, *Monster World*, *Horror of Party Beach*, *House of Horrors*, *Warren Presents*, *Curse of Frankenstein*, *Horror of Dracula*, *Mole People*, and *On The Screen Presents*.

What an opportunity for any enthusiast of this type of publication! I am very excited to have come into this wonderful collection and welcome any inquiries.

— Paul Koster, New York

(Your collection discovery is historic for two reasons: Great condition and the fact that it is the publishers own collection. Congratulations!...Editor)

Hello Gary,

Keep up the good work. CBM is the only thing I read from cover to cover that's not associated with my day job! Even enjoy the self serving puffery that creeps into some of the articles and letters!

— Ed Sobolak, Texas

(As a self serving puffer on occasion (snicker), so do I!...Editor)

Dear Gary,

First off, let me say how much I really enjoy your publication, and may it last for 100 years! (I want my future grand kids to enjoy it!) In issue #8 of CBM, Tony Starks wrote in defending books which came out in the 1970s, stating Iron or Clay Age was not an appropriate name. I agree. I started buying and collecting comics in January, 1971 and some of the first books I picked up off the stands included, *Amazing Spiderman* #96 (1st Drug issue) *House Of Secrets* (classic Wrightson Swamp Thing) *Green Lantern/Green Arrow* #82, *Conan* #4 *Hulk* #140 (Harlin Ellison) and Jack Kirby's *New Gods* #2. I was 10 years old and these books meant the world to me. I collect Silver Age Marvel/D.C. books and I can appreciate the books which came before my time as well as the books which are published now. My point is, it's easy to trash comics which came out in a time which is not your own, but there are plenty of good books which came out between 1970-1979 that as story and art goes, were pretty darn good. Call it "New" age or call it "Ruby" Age, but please don't call this age, my age, trash.

— Gary Hackenbury, N. Carolina

(We got a lot of mail on this one, all of it supported your contention! Nuff' Said...Editor)

Dear Editor,

Where is Alan Dulfon's Fandom Zone? I missed him in the last issue. I feel like his insight into the true collector mentality is right on! I also enjoy Erik Andresen's excellent cartoons. CBM has got some great contributors.

— Greg Styles, Texas

(We miss Alan's special slant on collecting too. Signs look good for his and Erik's return next issue...Editor)

MARKETPLACE MAIL

Dear Pat Calhoun,

Your column is terrific, keep up the good work. I'm actually a Silver Age Marvel collector who has only recently become interested in "pre hero" Marvel. I've a question. Where, technically does pre hero Marvel Begin?

— Charles West, Mississippi

(To my thinking Charles, pre-hero Marvel begins with Strange Worlds #1 December 1958, one month before Tales to Astonish #1 and Tales of Suspense #1, and two months before Strange Tales #67 and World of Fantasy #16. I start with these issues because they are the first to feature the top three talents of Stan Lee, Steve Ditko, and Jack Kirby, who would later pioneer the Marvel era. Thus pre-hero Marvel refers to the three years (and longer in some cases) of fantasy (later "monster") books before the hero onslaught that began with Fantastic Four #1 in November 1961. In the cases of T-T-A, J-I-M, and Strange Tales pre-hero ends in mid-late 1962 when Ant-Man, Thor, and the Torch begin, with T-O-S lasting longest till march 1963 when Iron Man debuted...Pat S. Calhoun)

Dear Gary,

Regarding the CBM, not only are there terrific articles pertaining to comics from an era long-ago (and much under appreciated), but there are comic books advertised that haven't had such a great forum for presentation since the early days of Alan Light's "TBG". As a Golden Age aficionado I'm especially delighted to see these comics again that haven't seen the light of day in a number of years. And, as a retailer, it's a treat for me to prove to many of today's readers that comics didn't just begin with *Giant-Size X-Men* #1 or even *Fantastic Four* #1!

My sentiments are sincere, and I truly wish you and CBM the very best of luck for a long and prosperous tenure. I look forward to every new issue!

— Wayne Richardson, Virginia

Dear Publishers of CBM,

Have enclosed a personal check of \$36 for a 12 issue subscription of Comic Book Marketplace. Please send to address given above.

— Satoshi Hirota, Japan

(Welcome to the CBM family Satoshi, and welcome also to the many other overseas subscribers who have joined our readership in the last few months. Countries represented include South Africa, Great Britain, France, Germany, Japan, Hong Kong, Australia, and, of course, our many friends in Canada and Mexico. Oh, and a big hello to our two subscribers from Puerto Rico...Editor.)

Dear CBM,

Since, for some strange reason, I have a terrible time obtaining your publication at local comic shops; I'm writing in semi-desperation. I was able to obtain issue's #2, 4 and 5 and no others at local shops. Several seem to think that you are out of business. But, I see by your ad in *Overstreet Update* #19 that you are still going strong. And your publication is the only one in comics that I learn anything from other than market, market, market. Which is all well and good, but any collectible hobby (I'm also into philately) has more to it than money reports. The CBM fanzines that I do have I keep reading over and over and still learn, history,

personalities, personal insights by professionals, and much more. Since I'm primarily a Golden Age and Silver Age collector and mainly with DC, your publication really hits the spot for me. So, I really need any of the issues I don't have (#1, 3, 6, 7, 8) or whatever came after #5. I know by now #1 and others may be all gone, but any chance for photocopies? Seems to me I read of an article about Bruce Hamilton (Gladstone) and Showcase Comics (DC). Sure love to read those. Anyway I'm enclosing \$12 for a 3rd class subscription plus a little extra for any copies or issues I have missed. If you can't supply me with anything I've missed, you can let me know ?. You have a very informative, professional publication and I'd really enjoy & appreciate receiving anything I've missed. Thank you very much for your help.

— William Falk, Maryland

(Yes, there was a mix-up at Capital which delayed shipping #5 and #6 to stores and for that both Capital and CBM apologize. I feel certain that availability in stores will be more reliable in future (or one could always subscribe). As for back issues...1,2,3,5 are completely (and I mean completely) sold out (you've heard that before), 4 and 6 (\$3 ea.) are almost gone, and there is still a box or two of 7 and 8. (\$2 ea.). Does anyone out there have any spare back issues of CBM they would like to sell? If so, please let us know and we will pass it on to those who have written us requesting back issues. I'm just going to have to start printing more I guess...Editor)

Dear Editors,

I only found out about your new publication last Friday via Keith Contarino's aside in the *Overstreet Price Update*. I always look forward to reading his market reports each issue, and I became curious about this mysterious new magazine he was now writing for. (He's a real nice guy and I'll always be grateful to him for finding my 'little blue comic book collection master list book' that I started ten years ago and lost at a show in New York and for calling me then sending it back to me...and for the beautiful high grade *Our Army At War*'s he sold me (#82 thru 89) all at only 1.874 *Overstreet Update*!!! (Sorry Keith, I couldn't resist!).

The next day, I happened upon CBM issues 4 and 5, borrowed them from the store owner (they were his copies, having sold out already) and read them cover to cover) till the wee hours that same night. And I have come to the same conclusion so many other fans who have written in so far have—it's great!

After so many years of CBG being the only constant read about comics available, I'm really excited about the future of your magazine from just the articles I've seen so far. The stories of the pedigree collections are fascinating as was the discussion of the merits (or demerits) of restoration. The lists of sleepers are fun too, but let's face it—just mentioning these comics in this context causes the very price increases they predict! They draw attention (and dollars follow) rushing to pick up next guides big plussed issues!

I have to think that many of the books listed are definite also-rans compared to the genuine key books and first appearances that in the last couple of years have been "discovered" and whose prices have skyrocketed. Truly, all *The Brave and Bold* and *Showcase* 1st appearances were way undervalued for many years. That goes for the entire early Marvel Age from 61 thru 64, as well as the 1968 Marvel second wave No. 1's.

I agree that a sleeper like B&B 34 has a lot more to

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grow, and Avengers 4 is still cheap, but Showcase 55 and Superman 61 just seem like bottom of the barrel time. Alan Scott has returned lots of times since that issue and never set the world on fire, and as for it being the first all-Golden Age issue in the Silver Age, I say we already celebrate lots of Golden Age firsts: Flash's 123, 129 and 137, as well as JLA 21, 22, 29, 30, etc... I remember being thoroughly unimpressed (except for the beautiful art and covers) back then with the story and characters and I probably wasn't alone either, because the great Golden Age rally didn't last all that long then and never has any time since. As for Supe 61 being the first time he learns he's from Krypton...What?/ Big deal! Doesn't sound all that important to me.

Course, let me add that I'm sure that these lists are self-fulfilling prophecies because, even having gone on record against these two issues, I'd still pick up another high grade 55 at the right price, and I'd like to read the 61 just to see for myself what the fuss is all about.

— Arnie Sawyer, New York

(My personal taste runs toward Showcase #55 and Superman #61, because they are not among the few "key issues" we seem to hear about all the time. But you're right, anytime the "spotlight" is focussed on a specific issue, demand seems to go up. My goal is to alert collectors a little before these trends really take off so the comic books in question can be obtained before the price really shoots through the roof. A number of my local collecting colleagues have already (humorously) suggested that I should hold off publishing certain articles until they locate what they still need. My personal philosophy (which I think you will find mirrored in CBM's articles) is to share with the thousands of collectors all over the country what was previously known only to an "elite" core group of collectors. For better or worse by effect, that remains a singularly important component of CBM's editorial policy. I'd like everyone to have access to the "inside" info!...Editor)

Dear Gary,

Well, with a little bit of searching around, I've finally been able to acquire issues 2, 4, 5 and 6 of The Comic Book Marketplace. Now, if I could just find #3 with it's "Showcase Rundown" piece...but hey, I'll find it. I'm reading Pat Calhoun's "Weird Words" column. I was amused by his mention of the "camp and hype" that Marvel sometimes used in promoting their books. I bought a copy of Amazing Adult Fantasy 10 a few months ago at a con, and told the dealer who's a pretty jovial guy, that I was buying the book for no better reason than the fact that here's a comic that "respects my intelligence", something not many can hold claim to. Possibly the most truly hilarious claimer ever placed on the cover of a comic book can be found on Fantastic Four #41, where it's states that herein is "possibly the most daringly dramatic development in the field of contemporary literature". Forget Norman Mailer, forget Henry Miller, this is the real stuff. Stan, you witty guy.

Gary, there are just a few things that I'd like to bring to the attention of your readers out there. Anyone who's a fan of Joe Kubert's work should be aware that since his superhero work has been so sporadic for the past 25-30 years, two books worth noting are *Ragman* #5 and *DC Comics Presents* #66. The fifth and final issue of *Ragman* is the only one done entirely by Kubert, and *DCCP* 66 is a Superman/Demon teamup. Kubert's rendering of the Demon is just exquisite,

and those ruffled sleeves are just way cool.

And speaking of exquisite, I just want to mention on a final note that I recently picked up on three high-grade copies of *Challengers Of The Unknown* #4, 6 and 7. Talk about a match made in heaven! Kirby's pencils with Wood's inks, just great stuff. Fans of Kirby's mid-sixties Marvel stuff should see these books.

Anyway, thanks for a great magazine and keep up the good work.

— Guy Miles Budziak, Michigan

(You are sooooo right about those early Challengers! My gosh they have incredibly gorgeous art!!!! Editor)

Dear Sir,

Please find enclosed an International money order for \$36 for 12 issues of The Comic Book Marketplace as per your advertisement in Overstreet's Comic Book Price Update #19. Yours faithfully,

— R. Riddell, London U.K.

(Welcome to the CBM family, Mr. Riddell, our thanks to the many folks "across the pond" who have subscribed. Cheerio...Editor)

Dear Editor,

In response to Pat Kochanek's letter in CBM #8, I couldn't agree more with everything he stated.

— West Stephan, California

(You and all the other three dozen people who wrote in on this topic. Yow...talk about the proverbial hornet's nest...Editor)

Dear Gary,

I would like to take a moment to thank you for your support through these last several months. As you know I have had difficulty in letting my friends and customers know exactly what is going on with Rankin Supply and with me. I certainly appreciate the opportunity to let people know that I sold RSC August 2, and that I have been working diligently since then to build my Mylar business, and my comic book business. I certainly regret any hardship that this has caused and had I known the results of the sale I certainly would have handled matters a little differently.

I thank you in advance for your continued support and I would appreciate any help in letting my customers and friends know that I am still alive and kicking. Don't hesitate to pass on my address and 800 #; I will be as helpful as possible in addressing any problems that customers may have. Again thank you, and I look forward to my next issue of CBM. Your friend.

— Rob Rankin, North Carolina

(Rob Rankin's phone number is 1-800-272-6546...Editor)

Dear Mr. Carter,

I would like to thank you for producing the best CB collector's publication that I have ever seen. It is a truly professional job. Each issue focuses upon key aspects of Silver Age and Golden Age collecting (e.g., restoration, investment, obscure titles and features, dealer profiles) - and its FUN TO READ!! It's nice to know that other collectors share my interest in (and memories of) the Silver Age of comics.

One request: please include an article that focuses

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upon the more obscure DC titles (e.g., *Congo Bill*, *New Adventures Of Charlie Chan*) of the 1950's. These books were extremely well done with superb artwork and clever storylines. It would be nice to "showcase" some of these titles in an issue of CBM. Thanks once again.

— Gerard Volland, Massachusetts

(You read my mind! Even as we speak (or write I guess) I'm working on just such an article. I've avidly collected the "esoteric" 1950s DC since way back when and they are wonderful!!!! ...Editor)

Dear Mr. Carter,

I do not expect this letter to be published, I just simply felt that with all of the blind praise you have been receiving through L.O.C's that perhaps you could use a critical eye to step back and take a look. I would also like to let you know that this letter in no way is an attempt to down grade the work by you or the contributors to your zine (I do appreciate CBM and the work that goes into it.).

Congratulations CBM has gotten in issue #8 and I understand that circulation continues to climb, the fan movement has been virtually non existent in recent years and fandom has needed a true "fanzine" for quite sometime. I've had a chance to pour over issues 4 thru 8 from cover to cover and have reached a few conclusions that I would like to share with you. Issues #'s 4 and 5 were a joy to read, so much so, that I gave you a call to express my enthusiasm. But by issue 8 I believe that CBM has wandered from what made those issues so enjoyable. Lets examine issues 4,5,6, and 8 (#7 is not here at the kitchen table, so we'll skip that issue)—

Brave and Bold #61 = 4 times, *Brave and Bold* #62 = 3 times, *Brave and Bold* #34 = 5 times!! *Showcase* #55 6 times!! #56 3 times, #60 4 times. These are the numbers of times that I have read that these particular issues were undervalued or sleepers! C'mon guys I got the message in issue #4, the undervalued DC article was great, but that article should have covered it once and for all. When we start talking about *Batman* #1 (CBM #5) in sleepers being undervalued with the mile high copy selling for \$74,000 mentioned by Mr. Linkenback, then we have a major misunderstanding of undervalued. Recently it has seemed that the whole sleeper angle is way off base, a sleeper should be a little known gem that really is inexpensive, not books that should be \$20,000 instead of a mere \$10,000 dollars, enough said on that topic. The articles that I feel really provided useful information in an interesting manner are as follows. #4 - Centaur Comics by S. Carey, Ultimate Pedigree Series by Dr. P. Kochanek, Foreign Mailing by W. Cole, Undervalued DC's - CBM Forum. #5 - Alex Schomburg by S. Duin, the Silver Age was when? by T. Starks. #6 Restoration debate theme of issue, Dubious Doings by Bruce Hamilton. #8 Comic Character Memorabilia by J. Snyder, Comic Magazine Company by M. Sanchez. And several columns have proved consistently interesting - *Adventures Into Weird Words* by Calhoun. *Price Of Admission* by Dr. Contarino and *Esoterica* by Erik Andresen.

All of the material that I talked about provided information that I, as a fan could use. I think perhaps that it's time to step back and re-focus on what the purpose of CBM is. Hopefully with the abundance of topics not yet covered CBM can continue to enlighten the fan on comic history and fact not just simple debate what a book should sell for!

— Shaun Hamilton, Kentucky

(Points well taken! Our only defense is that all our article and features are contributed gratis and different issues may have variable content. In any case, I'll personally try to ensure that we wander a little less from CBM's original goals. Thanks for your letter. Your feedback is much appreciated, and I take it to heart...Editor)

Dear Gary,

Thank you for the copy of the Comic Book Marketplace. If this issue is any indication, you have done a wonderful job compiling a magazine that will prove to be an asset for both casual and serious collectors. Accordingly, I would appreciate being placed on you subscription list.

— Jeff Lande, Washington, D.C.

Dear Gary,

I would like to call your attention to something I learned yesterday. A friend of mine named Ray Belden works at Larry Charets Comic store in Chicago. He tells me that they have not gotten any Comic Book Marketplace magazines since #5. He says that Larry cannot get them from Diamond. Joe Sarno says he can't get any either. I'm glad I have a subscription. Just wanted to call your attention to this. Best.

— John Walsh, Illinois

(Both Diamond, Capital, and others have reassured us that distribution will be better in the future. Besides, what's a few thousand additional copies on way or another? Gulp...Editor)

Dear Sean Linkenback,

The Golden Age cross-over's have rekindled my interest in Silver Age D.C.'s. Since reading CBM I have picked up *Showcase* #55, 56, and #60, as well as *Brave & Bold* #61 & #62. Even though I bought all these books off the stands I was a Marvel fanatic at the time and did not really pay close attention to these beauties. Thanks for pointing me in their direction 25 years later.

The one book which I am hesitating on is *Hawkman* #4, the first Silver Age appearance of Zatanna. I have not followed DC very closely so maybe I am missing something. Has Zatanna become hot stuff in the DC universe lately? If not, what's the attraction to *Hawkman* #4? I know her father's been around since *Action* #1, but I fail to see where Zatanna is anything but a minor character. Can you shed some light?

Finally some potential sleepers: *Fantastic Four Annual* #4 (Features the Silver Age return of the original Human Torch.), *Invaders Annual* #1 (1977, features a nice Alex Schomburg cover and one of the story chapters is illustrated by Schomburg.) *Green Lantern* #88 (Second series Has an unpublished Golden Age Green Lantern Story from the 1940s. Check it out yourself, not a reprint but an original story with art by Infantino and Sachs.)

Until next time keep up the effort. It's appreciated.

— Steve Kortus, Minnesota

(Zatanna is pretty hot stuff any way you look at it! Owl Lisa just bonked me on the head for that comment. On a more serious note, I view Hawkman #4 to be similar to a Golden Age revival issue. She (Zatanna) is really kind of a Silver Age version of Zatara. Plus the art in those early Hawkman's were truly masterpieces!...Editor)

Hi Gary & Friends,

Wow, what a great magazine! I'm not much on writ-

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ing letters, but I just wanted to let you know how much I enjoy your publication. I used to collect comics about 25 years ago and just started again from scratch about a year ago. Since I'm into mostly Silver Age DC's, I really enjoy Keiths, Seans, Pats, Yours; in fact, I've enjoyed and learned from every article I've read so far. Also the Ads are great and really helpful. I also read and enjoy other comic publications, but yours is #1. I compliment you and your associates in putting out such a fine magazine. Looking forward to your **100th issue**. Enclosed is a money order for an extended subscription. Also, does anyone have issue #1 for sale. As usual, I was too slow to order issue #1. Thanks Again.

— Marty Stadterman, Pennsylvania

(That pesky CBM#1 (as well as number 2 and 3) has been eluding a great number of collectors. Amazingly, we printed and gave away 23,500 of the little hummers and stupidly kept only a couple of file copies. Rumor has it that Erik Andresen has a few spares, so give him a try. Just in case you were wondering, the ad deadline for our 100th issue is February 15th in the year 2000, so better start getting those ads ready pronto...Editor)

Dear CBM,

I would like to comment on the numerical grading services. I have been a comic collector for over 30 years, and am also a Mile High collector. According to Overstreet #21 page A-11 "grading is an art, not a science" and in addition I would refer to The Photo-Journal Guide by Gerber Volume I, pages A-6 - A-8. In short, "one man's rip, is another man's tear".....To imagine that a verified Mile High comic is worth the same as a comic in similar condition, demonstrates a lack of understanding about collecting in general. It's like saying that the Hope diamond is worth the same as another diamond of similar size and cut.

I can't imagine any collector, and I know none of the "big ones", deferring to anyone to make their decisions for them. The upcoming Sotheby's Comic Auction had their books graded by experts of long standing, using the proper method of subjective examination and a consensus of qualified authorities.

In closing, I would tend to agree with Pat Kochanek M.D. and Richard Halegua on restoration, and would add my opinion that restoration is sleight of hand, undesirable, and seriously damages the collectible worth of any book, including a Mile High.

Love your periodical, and keep 'em coming.

— Mark Steel, California

(Gosh Mark, I wish you would quit being wishy washy on this issue and just come right out and say what you think! I have the same trouble with Keith Contarino (ho ho)...Editor)

Dear Gary,

I just wanted to let you know that I'm enjoying CBM very much. I like most of your columns and articles so far. The diversity in viewpoint of the authors has been interesting—articles like those by Nelson Patterson and John Townsend keep CBM's perspectives wide-ranging and add much to the publication. I also particularly like the article on romance books, since I am a major collector of old romance comics, as well as many other non mainstream genres.

Any interest in an article on the "Forgotten Funny Animals of The Fifties", encompassing many of the obscure

offerings of the minor companies like St. John, Standard, ACG, etc.? I have a lot of reference material for this type of thing and would love to work on it. Also, what type of source material works best for photo reproductions in your magazine? Black and white slides? Some of the stuff you've used looks really sharp while other stuff looks like photocopies.

Keep up the good work. Your magazine is much-appreciated. Here in Seattle the contents of each issue are enjoyed, discussed and debated among myself and other old-time collectors like Dave King and Dave Melvin. We look forward to each new issue.

— Steve Sibra, Washington

(You're on Steve! Can't wait to read your Article! And say hi to Dave and Dave for me. You are right, some of our graphics look great and then some are, well, the best we could do. Candidly, we are still on a bit of learning curve here in that department. Anyone out there have an orphaned scanner that needs a loving home?...Editor)

Dear Lisa & Gary;

I want both of you to know how much I enjoy The Comic Book Marketplace. Having been exposed to comics and other collectibles over many years I have never read, and usually barely glanced at, trade publications Bruce orders, but the format of your magazine is very inviting and I have read every issue & absorbed much information. The articles are just the right length so a reader is not overwhelmed. I probably shouldn't admit this, but I don't even read all the books we put out because of lack of time. Keep up the good work, and I wish you much success.

— Helen Hamilton, Arizona

(Gladstone & Another Rainbow Publishing)

(Bruce and Helen Hamilton have won the "Nicest People In The Universe" award every year since 1972...Editor)

Dear Gary,

Consider this a rebuttal to Mike Potter's article in CBM #8. Let me first state that I don't know whether Mike sent me a letter or not. If he sent it last summer, there's a good chance it got a very cursory overview and was pitched out. I receive many letters like this one, and I used to answer every one. After a while I stopped, and I'll outline why in this letter.

Let's look at Mike's comments. He seems amazed that "not a single dealer" offered to buy or trade for anything on his sell list. Maybe I'm not too bright, but I think if I offered anything for sale to 55 people in any business and received no response, I'd assume the items I had were not wanted. After looking at Mike's sell list and the fact that he clearly states he wants to sell all of it, I'd be amazed if anyone offered him anything. I realized he feels he was offering like material for the items he has on his want list, but the plain fact of the matter is that his sell list is entirely low demand material (either by title or grade) and his want list (even if low or mid grade) consists of some of the most sought-after Silver Age comics around. He also should have specified grades on his want list, as most of us would assume he'd want, at least, mid grade and probably high grade, since 90% of all requests are for VF or better.

His analysis section is quite interesting. He states "What kind of business person would turn away a potential sale?" The answer is, if a business person thinks a potential sale exists, close to none would turn it down. The problem

MARKETPLACE MAIL

here is I don't think Mike's letter indicates he is really interested in buying the comics on the list. I'm certain I'm not alone in assuming after reading his letter that he'd rather trade from his sell list than buy outright. Had his letter read "I am looking to purchase the following books in (fill in) grade and, if you have any on this list, please contact me. If you are interested in trading for any on my sell list, I will consider this, but I am serious about purchasing those on my want list if you can locate them for me," I guarantee he would have gotten good response. He chastises dealers for not specifying what they want, but he does exactly that by not listing grades on his want list or indicating what he will pay.

I take exception to his analysis that there exists "a lack of organization and professionalism at some level." He seems to forget that we retailers/dealer/whatever are deluged with superfluous requests every day and, (superficially at least), his letter appears to be another one. Many of us are tired of the same requests over and over. Let me take his four points one at a time: 1) I firmly believe most dealers back up their claims. Of course, the Billions and Billions Available ad is an overstatement, but the fine folks who are responsible for that ad admit that in the ad. They also back up their claims. I cannot speak for everyone in the industry, but I can flatly state that Showcase Collectibles, myself, Metropolis Comics, American Collectibles Exchange, World's Finest Comics, Kingpin Comics and Sparkle City Comics will honor any price quoted, if the material sent is in the condition the owners said it was (that's another story; I'd like a dollar for every NM/M book sent to me over the last year that turned out to be F/VF or worse). 2) No one makes offers on unseen books except to be general. Let me rephrase—I'll pay you \$1,000 for a NM/M *Showcase* #34 but won't verify that until I see the book. 3) Most of us do this. My Update ads, for example, no longer contain my home phone. I ask people to call a number after 8 p.m. and leave a message or to fax me at a fax number. I did this because some comic collectors are not courteous. I used to publish my phone number with a "please call between 6 p.m. and 8 p.m.," and the phone would ring all night long. Sometimes it still does. I know of no other business where this happens. 4) Surely one cannot expect anyone to fly to look at a collection that contains such medium demand items as *Detective* 367 (coverless), 352, 356, 357, 366, 368, 370 (G), 371 (F); *Iron Man* 6 (VG); *Popeye* 70 (VG); and *Teen Titans* 10, 11, 12, 15 and 16 (G). If so, that's an unreasonable request.

Back to No. 1 for a second—if you've seen my ads, you'll note I specialize in investment grade Silver Age and I claim to buy almost any high grade 10¢ or 12¢ DC. In spite of this, I receive, on the average, 10 letters a week with people wanting to purchase new books (like *New Mutants* #87) and sell books like *Daredevil* #s 30-50 in G/VG. Even though I specified otherwise.

Mike asks what I want as a dealer. It's really quite simple. I expect comic collectors/investors to act in a reasonable, responsible and realistic manner. I expect people to understand that I need to make a profit. If I am selling a *Silver Surfer* #4 for \$250, I can't pay \$200 for it. There's such a thing as overhead. Concurrently, if I'm offering 3x Guide for a book, I'm not going to sell it at Guide. I cannot and will not trade even up for comics unless what I'm receiving is better than what I have. I'm the one with the \$250/mo. phone bill. I pay the advertising and postage expenses. I have the travel and hotel bills, and I'm the one paying for table space. I can't trade even on anything! And, finally, I would like all collectors to take a good, honest look at their books and grade them

accurately before they send them out. Thanks for listening to the other side of the question.

— Dr. J. Keith Contarino, Georgia

(Keith, you are just going to have to learn not to be so Bashful...Editor)

Dear Michelle Nolan,

I just wanted to let you know that I enjoyed your article on Romance Comics. I've only read a couple of them, both in the last few months, and don't have any in my collection, which is almost entirely humor comics. After reading your article I feel moved to sample a variety of them. I can see this is a richer genre than I had supposed.

Please do more articles, maybe on specific types of stories or on certain publishers. Cover illustrations are great to have too. By the way, do you know who did the cover for *Romantic Story* #29? This is such a poignant picture. I believe it was used for an issue of *My Story* too.

— Dave Anderson, Illinois

(Michelle has indicated she plans a number of articles for CBM. We look forward to her excellent research as well. Editor)

Dear CBM,

John Snyder's article was fabulous! That is exactly the kind of article that I love to see in fan magazines. I have not been so enthusiastic toward collecting in years, and I feel CBM deserves some credit in this respect. Hearing the opinions and interests from other collectors all over the country really gets me enthusiastic about my own collection. I wonder if you folks realize what a neat publication you are producing. It's as if you have tapped into the way real comic book collectors view things. I also wanted to compliment a few of your contributors on their really excellent material. Pat Kochanek finally educated me on the famous Mile High collection. His articles were absolutely vital to understanding this landmark discovery. I enjoy Pat Calhoun's column, not only because of the great information it contains but because of the great topics he chooses. Where else can we read about that kind of history? Erik Andresen is one of the best writers around. His humor is outstanding, and I often turn right to his column to read it first. Michael Sanchez's article on the Comics Magazine Company was a consummate piece of research and I hope we will here more from him. I also really enjoyed the format of your J'onn J'onzz article in issue seven, mainly because I could literally "browse" through the issues as if it were my own collection. I also thought the graphics were good. To date the article that I have enjoyed the most was the Alex Schomburg piece. Steve Duin really did a good job on the background detail. After I read it, I immediately got on the phone with a few dealers and picked up some Schomburg issues of *Starling*. They are really good. I guess what I'm trying to say, Gary, is that your fanzine really means a great deal to many of us out here in collector land, and I commend you on your efforts. Whatever you are doing, don't stop. A loyal reader for the next decade at least!

— Mark Hamshaw, West Virginia

Until, next issue - Happy Holidays, Happy New Year, and Happy Collecting!
Gary M. Carter

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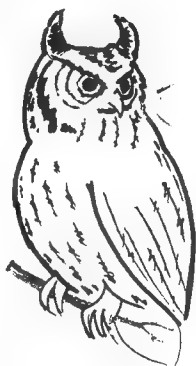
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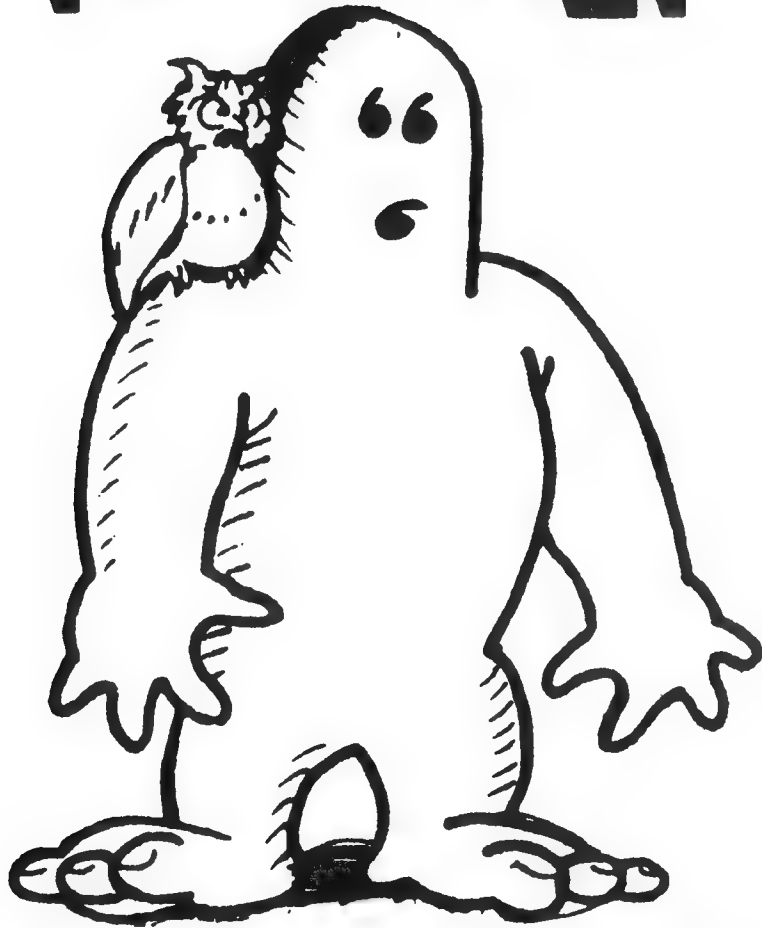
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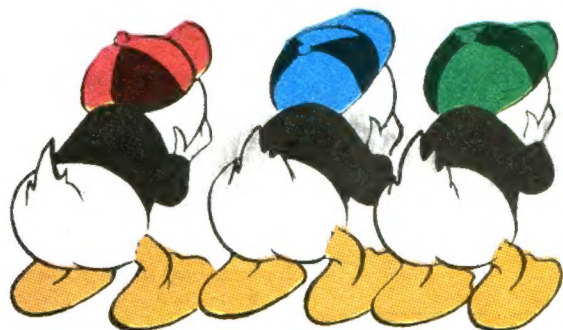
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